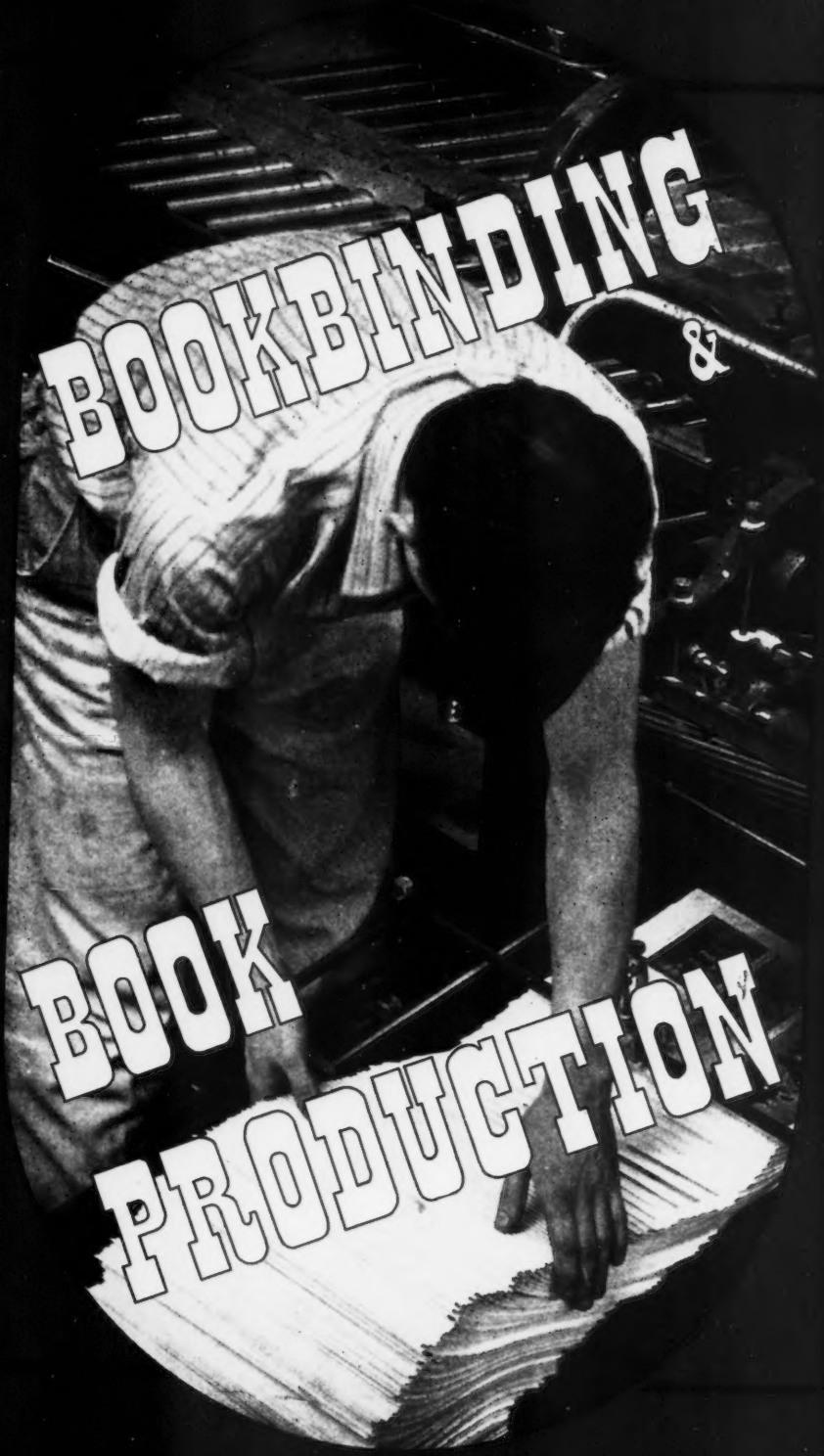

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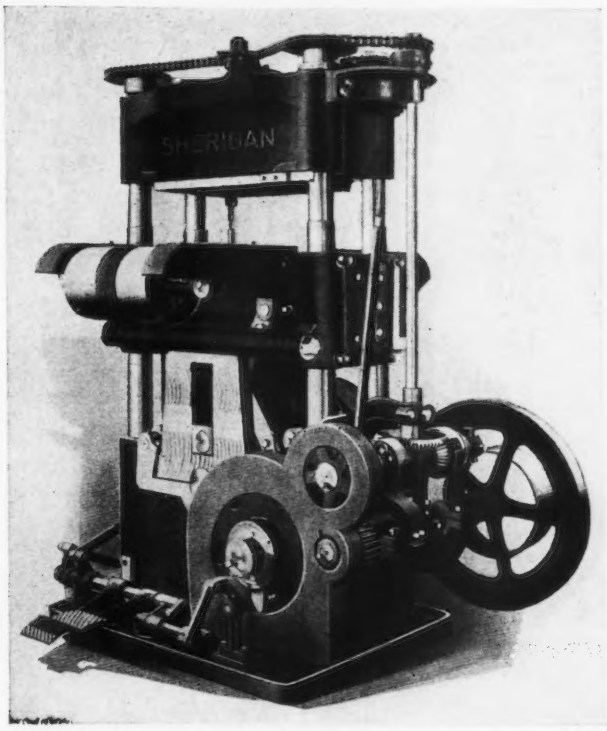

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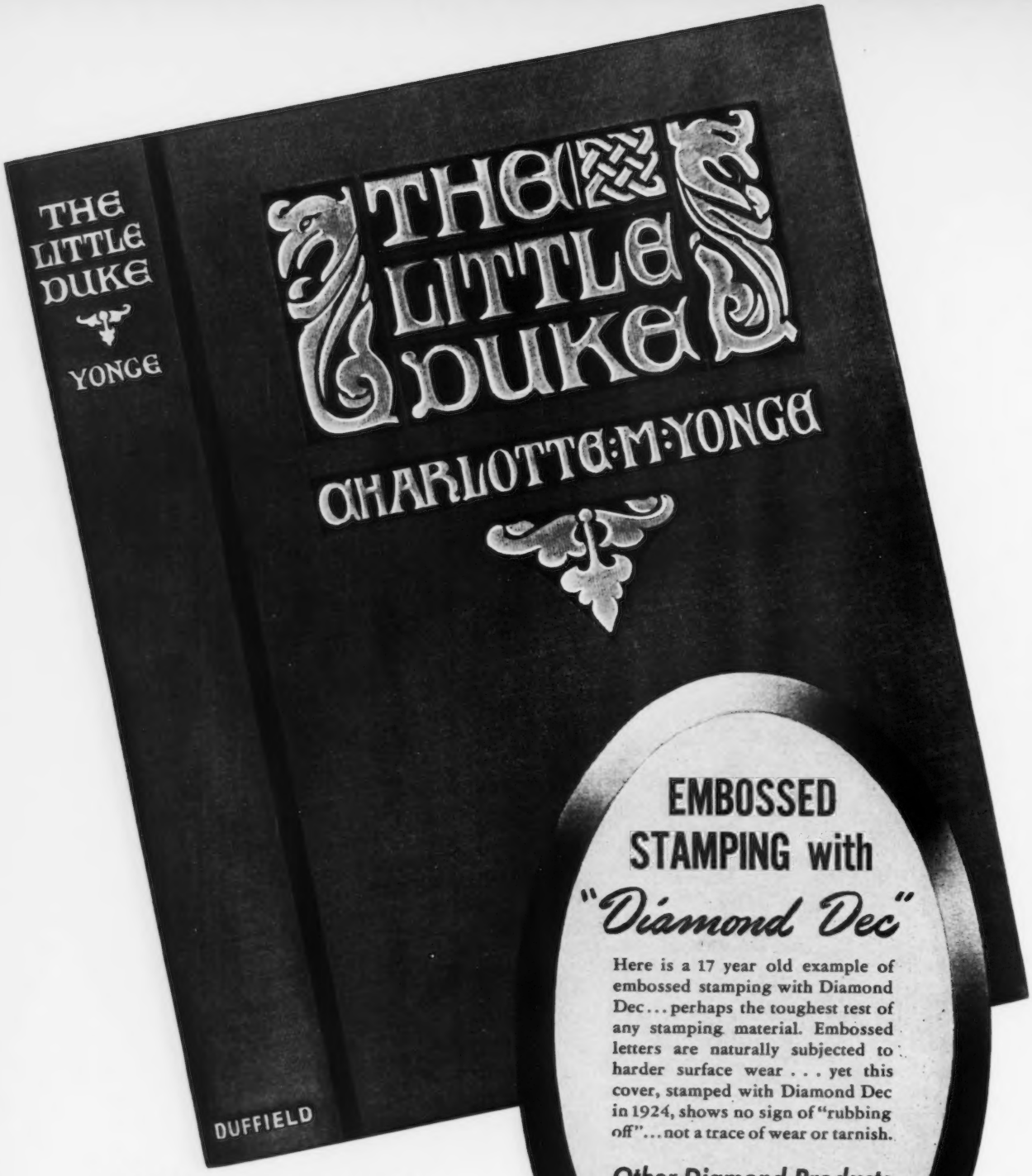

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bookbinding and book production

JULY 1941

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INCORPORATED

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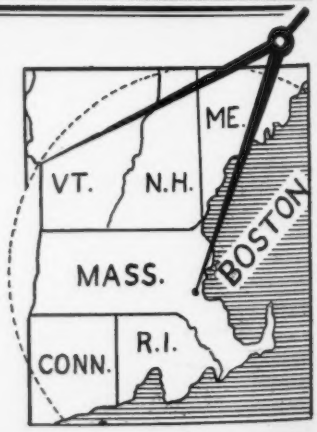

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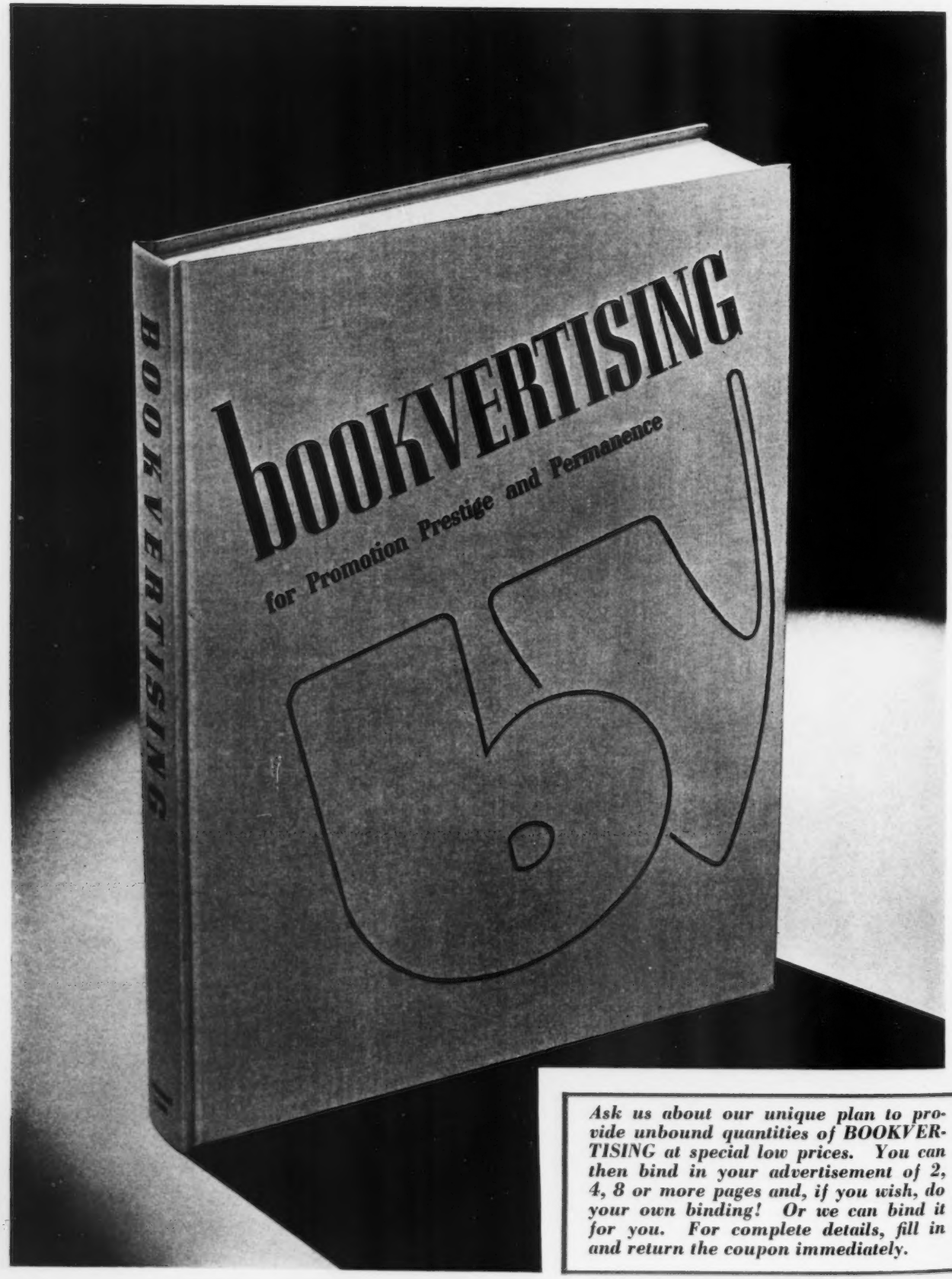
A POWERFUL



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. . . *and* NOW, *through* BOOKS

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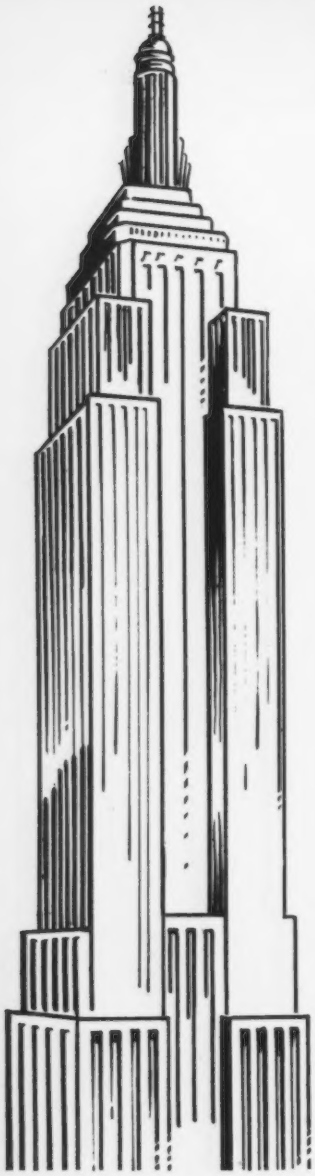


Riding *FAST* when Riding HIGH

You don't take a start and stop elevator when headed for the observation tower of a skyscraper. The car you take lifts you in one swift continuous motion to the top.

That's the CLEVELAND way of getting a folding job done . . . fast, accurately and economically. The sheets—millions of them if need be—travel through the machine in a rapidly moving continuous stream with *NEVER A STOP FOR RELOADING.*

You're riding fast in production, you're riding high in profits when you do your folding on CLEVELANDS because they are equipped with the

CLEVELAND CONTINUOUS FEEDER

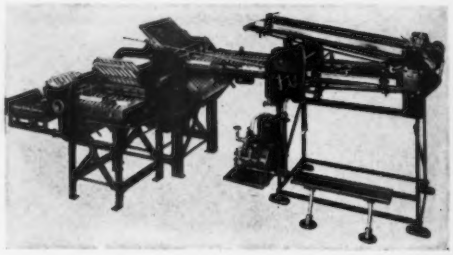
No stops for reloading means 15 minutes or more of additional *PRODUCTION* time for every hour the folder is in operation.

Figure that from the profit standpoint. Your labor and operating costs remain the same. The extra sheets folded are "all-profit" sheets. 25% to 30% more running time per hour will double or more than double your "profit" sheets. Likewise, many jobs can be fed at higher speeds when CLEVELAND fed.

But that isn't all. CLEVELANDS have other exclusive features that assure further time saving, greater precision folding and more operating conveniences.

Thoughtful investors in folding equipment look to all these values that pay extra dividends.

Look at a Cleveland
before investing in any folding machine.



A SWIFT, CONTINUOUS RIDE FOR SHEETS FOLDED ON THE MODEL "DOUBLE-O" CLEVELAND!

. . . First in production
. . . First in durability
. . . First in variety of folds
. . . First in operating conveniences
. . . First in investment value
. . . And First choice of the country's leading printers and binders.

In its size range, the "DOUBLE-O" enjoys these and other "firsts" in the opinion of men who know folders best. Besides, it slits, scores, pastes and perforates. A great utility folder, the "DOUBLE-O" will "take on" 96% of the vast volume of folded direct mail advertising produced these days. Send for new, illustrated circular.

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BOOKS SELL Better
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TEXTILEATHER
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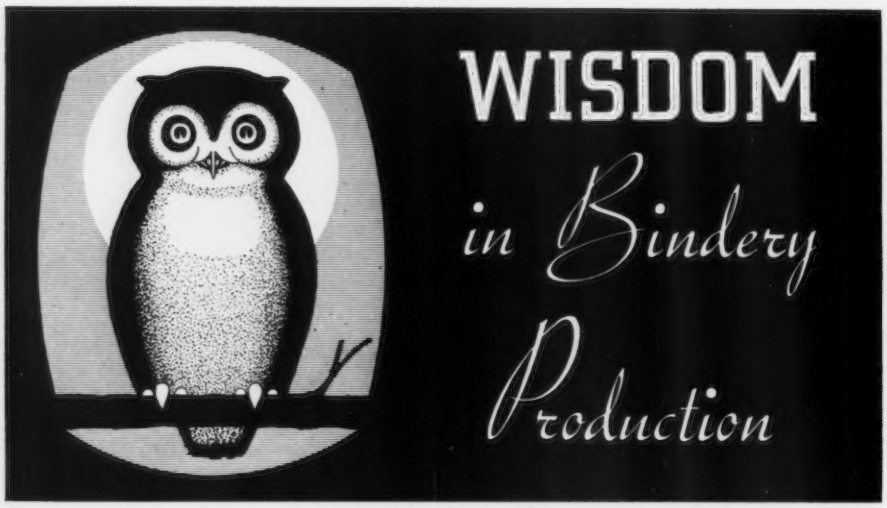
So many distinctive ideas can be worked out with this bookbinding material. Its appearance of richness and texture so pleasing to book lovers everywhere. Furthermore, Textileather is washable, vermin proof, durable and of course it's ODORLESS!
Produced by an old line manufacturer . . . supplying pyroxylin-coated materials for more than 30 years.
Complete stock line carried at:
TEXTILEATHER CORPORATION, TOLEDO, OHIO
LEATHER SUPPLY CO.
LOS ANGELES AND SAN FRANCISCO
EGGERS FABRIC CO.
NEW YORK CITY
SEND FOR BOOK
OF STOCK SAMPLES
. . . including wide range of colors, grains, qualities
TEXTILEATHER
THE CUSTOM BUILT COATED FABRIC
NOT LEATHER



The choice of LACRTEX Book Cloth means that you step ahead in bindery handling time, since this versatile book fabric guarantees easy handling. For instance, LACRTEX has the ability to take ink stamping with the minimum of impressions (ordinarily only one) and the smoothness of its surface assures clean, sharp effects. Again, there is no abnormal shrinkage when adhesives are applied.

The wide versatility of LACRTEX fabrics, textures, finishes, and colors means time saved in selection. Added to this attractiveness is inbuilt durability which offsets rough handling, extreme climatic conditions, and the inroads of insects and vermin.

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BOOKCLOTH

535 S. Franklin Street
Chicago, Ill.

N. Y. C. Publishers and Binderies Can Call Us at Newark by Dialing REctor 2-1316-7

Don't let a bottle-neck in your bindery

prevent you from quoting profitable competitive

prices on saddle-stitched work

keep up with the speed of your folding equipment

with the **Christensen Multiple-Head Gathering and Stitching Machine**

Get rid of your handicap—quit trying to match "twelve-cylinder" folding equipment with "one-horse" stitchers. Here's a machine that *does* keep pace with your high-speed folders. It's easily and quickly adjusted . . . for speeds up to 9,000 operations per hour . . . to help you make both big runs and little jobs *pay a profit.*

You match the output of from three to six single-head pamphlet stitchers, on either single or multiple-on work. Books inserted on the machine are stitched automatically, with no additional labor cost or handling. Performs noiselessly and accurately.

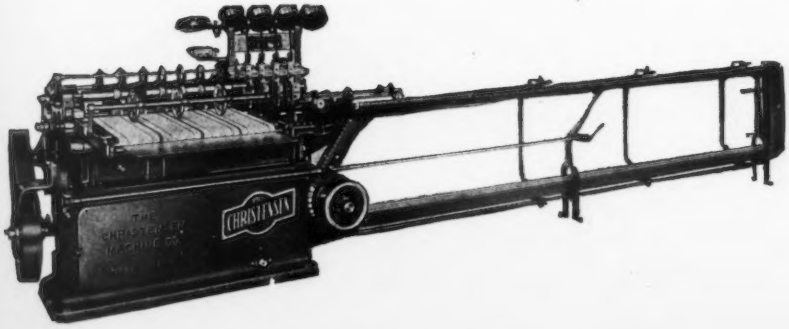
Staples are well-placed and uniform. Signatures are regular. Work is delivered neatly stacked. Less spoilage and smearing.

Be in a position to back up your delivery promise with good-looking, on-time work that keeps customers loyal—on *all* saddle-stitched jobs. Install a Christensen Multiple-Head Gathering and Stitching Machine. Six sizes for every requirement.

The Christensen Machine Co.

100 Fourth Street Racine, Wisconsin

Branch Offices and Distributors in United States and Canada



• *Write for free Bulletin No. 104 giving detailed information on this widely-used Christensen machine.*

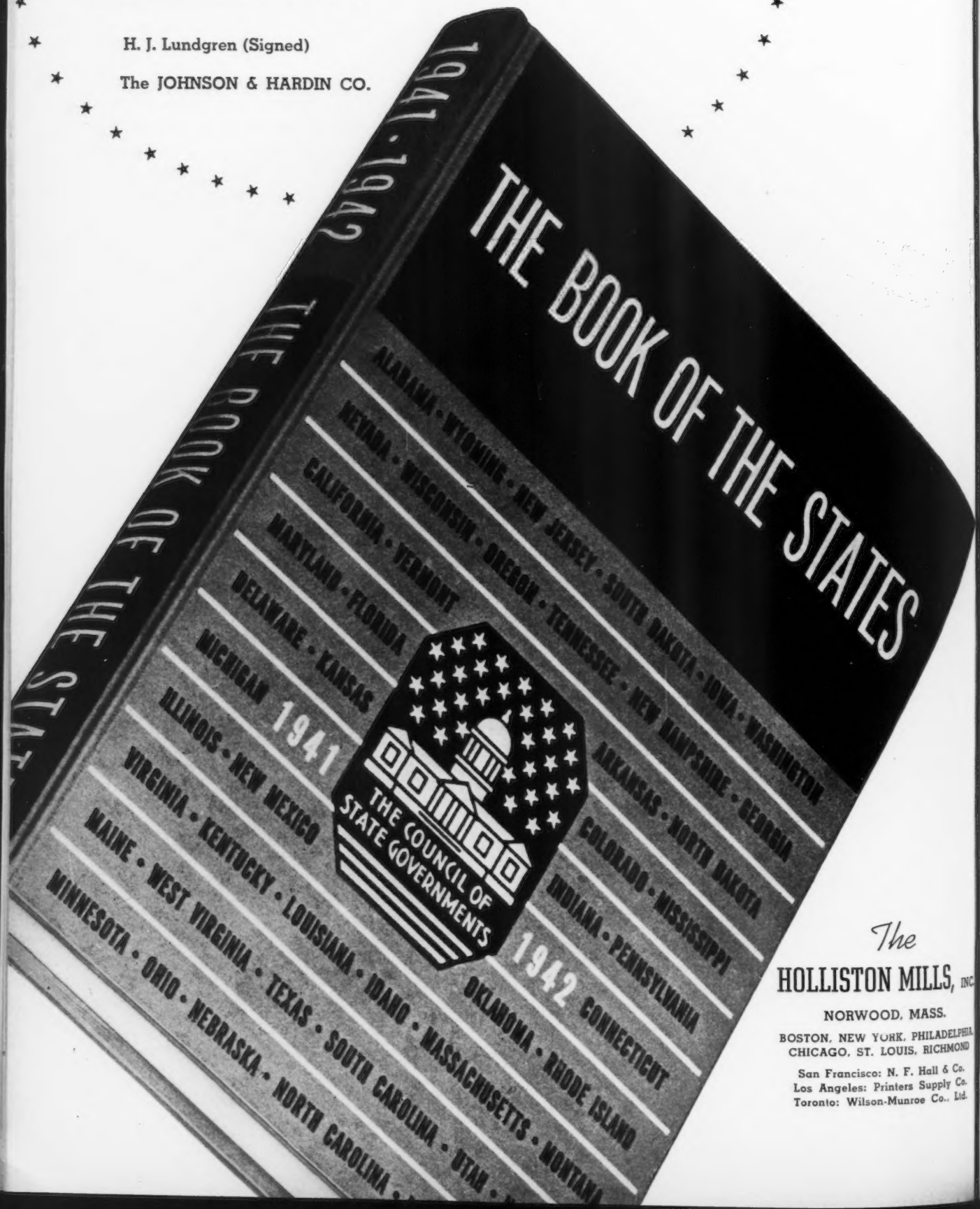
More Profits for You — *with* Christensen Equipment

PUBLISHER: Council of State Governments, Chicago, Illinois.
SIZE: 6¾ x 9¾ — 448 pages.
TYPOGRAPHER: Farrell G. H. Symons.
COVER DESIGNER: Alfred Sturges.
PRINTER AND BINDER: The Johnson & Hardin Co., Cincinnati, Ohio.
CLOTH: L S Vellum Roxite.

"We feel your cloth has worked very satisfactorily from a production standpoint. Printing large areas of blue and white ink from nickeltypes onto the red cloth was certainly a real test for the smoothness of its texture."

H. J. Lundgren (Signed)

The JOHNSON & HARDIN CO.



The
HOLLISTON MILLS, INC.
NORWOOD, MASS.
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CHICAGO, ST. LOUIS, RICHMOND
San Francisco: N. F. Hall & Co.
Los Angeles: Printers Supply Co.
Toronto: Wilson-Munroe Co., Ltd.

gathered and forwarded

why you're paying more for cloth

To increasing costs in raw materials, labor, and incidental supplies, is attributed the rising cost of book cloths, a leading book cloth producer reports to B&BP. Although not every manufacturer has yet announced new prices, all are facing these rising costs and may soon be forced to follow suit. Some have thus far contented themselves with withdrawing current price schedules in an attitude of watchfully awaiting government action.

Our informant notes that since the last increase in the firm's prices (based upon the December market), advances of from 2½c to 5¾c per yard have been made in 9 standard print cloths and sheetings—the grades of cotton grey cloth from which bookcloth is made by this manufacturer. A 10% increase in labor costs, advancing prices in dyes, solvents, and filling materials, and in general mill supplies, have helped to make these increases necessary, it is asserted.

Future prices depend on whether the costs of grey goods continue to rise, or the government sets a ceiling under which these prices must stay. The suppliers will naturally base their actions upon this point.

This manufacturer attributed the present situation to the limited supply of grey goods because of the heavy demand by the government for fabrics other than bookcloth made from this material.

On the other hand, the Cotton Textile Institute, in informing B&BP that the industry was compelled to produce 11,500,000 bales this year (more than 50% over the yearly average), laid the blame on the sudden rush of demands upon the manufacturers. They are being asked to produce in a few months what normally would require a year. The difficulty, then, lies in the inability of the industry to supply the quantities wanted in the time allotted for delivery. An increase of about 10c per lb. in the cost of cotton, and a general increase of 16% in labor, have admittedly contributed their share to the increased cost. The Institute is expecting a government ceiling shortly, which may reduce the price to a certain extent.

BULLETIN: As this issue went to press, Price Control Administrator Leon Henderson issued a maximum price schedule on print cloth, 3 types of sheetings, and part waste Osnaburgs, which set prices at levels 15% below current quotations. The ceiling is expected to have little effect on current book cloth prices, however, as much of the raw material is already contracted for at the old prices.

pricefixing vs. fair trade

The Federal Trade Commission has cracked down on the Graphic Arts Club of Charlotte, N. C., charging that the members of the club as a group had conspired to fix uniform prices and discounts in the interstate sale of printed products, thereby creating a monopoly and conspiring to suppress competition. The club, its officers, directors, and executive secretary, all named in the complaint, were given 20 days in which to answer the charge.

The Federal Trade Commission Act is a trap for the unwary association officer. Violation is serious. But there are other ways to maintain a high price level than fixing prices. Most intelligent action along this line is the Fair Trade Practice Act for the Graphic Arts industry now being sponsored in Michigan. If this goes through, our brethren in Charlotte and elsewhere will have a healthy example to follow.

bond electros available

Members of the graphic arts trades throughout the nation are being asked to help advance the sale of U. S. Savings Bonds and Stamps by imprinting the insignia of the bond sale (see illustration) on all printed matter going out to customers. The Public Printer is supplying one- and two-color cuts in this size to all who signify their willingness to use them in furtherance of the National Defense Program. Printers who have these cuts are urged to secure the permission of their customers to imprint them on the latter's stationery and other printed matter. Those desiring cuts may obtain them directly from the GPO or from their trade association.

"War in the Mails"

"War in the Mails", an exposé of the use by Nazi-controlled organizations of the free franking privilege of U. S. Congressmen for circulation of subversive literature and propaganda, is being made available to B&BP's readers. From it they may learn the "whole sorry story" of foreign infiltration at the expense of legitimate American use of the mails. The exposé was made by Henry Hoke, publisher of the Reporter of Direct Mail Advertising. Copies of the pamphlet will be supplied by B&BP free of charge in quantities of 10 or less as long as our supply lasts. For cost prices on larger quantities, write directly to the Reporter, 17 East 42nd St., N. Y. C.

reduce paper brightness

Immediate restriction of the chlorine content of paper bleach to 90% of standard has been requested by the OPM. Although for the time being there will be little perceptible difference in appearance, all grades of paper will eventually show loss in color brightness because of reduced amounts of chlorine, dyes, formaldehyde, etc. In antique book stock, if and when further reductions of bleaching agents are made, the change in color will be toward a natural tone and should not, therefore, cause book publishers any hardships.

binders buy and buy

New machinery and operating equipment, and expenditures for new building construction or alteration, accounted for $2,099,354 spent in 1939 by 493 plants in the bookbinding and related industries, according to a U. S. Census of Manufacturers report. Of this sum $1,653,679 was spent for new machinery and equipment. The value of products turned out by the reporting plants was $80,825,073.

"Cy's" sample book

THE OFFICE BOY WAS abuzz. "CY MOREHOUSE has got the funniest contraption on his desk you ever saw," he whispered mysteriously to the Standard Paper Co. office family. The year was 1889; the place, Milwaukee.

Soon the young manager of the firm's fancy stationery department was surrounded by a curious group. "Let's see it, Cy," they begged. "How does it work?" Whereupon Cy obligingly demonstrated what is believed to have been the first practical loose-leaf sample book—the forerunner to the popular loose-leaf catalog of today.

It was about 1884 that Morehouse had returned to Milwaukee after spending several years in Nebraska. He had previously been employed in the retail stationery business and, back in Milwaukee, he annexed a job with the Standard Paper Co., still an active factor in the Milwaukee paper trade.

For years the Standard Paper Co. had been distributing annually a sample book to some 500 printers and other users in its territory. It depicted the Standard line of wedding invitations, ball programs; birthday, greeting, and visiting cards; correspondence paper, and other items.

"The fact that certain items were stocked year after year without change and that this resulted in considerable duplication and unnecessary expense in compiling a new sample book made a big impression on me," Cyrus E. Morehouse recently told the writer at his loose-leaf establishment in Philadelphia. "One day I had an idea."

While the early history of the U. S. bookmaking industry in general is known to us, the cradle days of loose-leaf have hitherto been shrouded in obscurity. The accompanying article, the latest in B&BP's series on the evolution and growth of loose-leaf, tells how the loose-leaf catalog of today had its colorful beginnings in the first practical loose-leaf sample book. It tells, also, how the history of one of the most important loose-leaf houses of today may be traced back to that early sample book.

Correspondence is invited from loose-leaf pioneers who can contribute data to the present series. All such material will be gratefully acknowledged.

the bright idea

THE IDEA took the form of a loose-leaf sample book of the telescopic post binder type in which the customers could substitute new pages for obsolete ones. The initial binder, made to Morehouse's order, was about 14″ wide and 11″ high. Two brass posts of 5/16″ tubing 2″ long and knurled-head screws 2″ long to engage with the inside thread of the posts made it possible to start the book at a 2″ thickness and to increase it about 75%. The telescoping posts provided the expansion feature, since, by removing the knurled head screws, sheets could be slipped out or shifted from the lower cover to the upper, without disturbing their arrangement or order. Frets or fillers were slipped over the posts to take up the space occupied by the sample mounted on the leaves. The Standard Paper Co. and its printer customers liked the new-fangled volume. The inventor decided to patent it.

Patent Office records fail to reveal any telescopic post binder patent issued prior to No. 464,731, granted Morehouse December 8, 1891 (it had been filed September 17, 1891). The important point to remember is that the posts did not extend through the top cover. Just what effect Morehouse's telescopic binder had on the early ledgers that followed, remains to be investigated; but his place among the ingenious pioneers of loose-leaf is assured.

In 1892 Morehouse left the Standard Paper Co. and went into the loose-leaf business, then in its infancy. Financed by Dr. J. E. Woodworth, a dentist, he set up the Morehouse Mfg. Co. in Milwaukee and started to manufacture his binder. The following year, believing that the open back of his original binder was "a little crude in looks," Morehouse worked out another inspiration whereby the spine was covered with a telescoping back flange that improved the appearance considerably. This was Patent No. 511,860, granted January 2, 1894. There followed another Morehouse patent, No. 543,101, granted July 23, 1895 (filed December 8, 1894), for a "temporary binder comprising a pair of clamping strips constituting parts of stiff right-angle rear cover sections." Morehouse's three early patents form fundamentally the basic principles of catalog binders that are in popular use and demand today.

The Morehouse Mfg. Co. started out making albums for unmounted photographs. The loose-leaf feature made this very desirable since the photographs could be mounted and allowed to dry under flat surfaces. The firm also made a binder suitable for binding sheet music and provided linen hinges for attaching music to the post by punching the holes in the hinges to slip over the posts.

catalogs climb aboard

DUE TO SOME unfortunate investments on Woodworth's part that "put a crimp in our business . . . I was

builds new loose-leaf volume

by herbert j. stoeckel

obliged to sell out to the highest bidder," Morehouse states. A. J. Heinn, Morehouse, and C. M. Paine, a grain broker, then organized The Heinn Co., which bought the machinery of the Morehouse Mfg. Co.

A. J. Heinn had become associated with the Morehouse Mfg. Co. as a salesman of the music binders and later also sold the photograph albums. Because of Heinn's acquaintance among buyers of this type of merchandise and since he was slated to do most of the selling, the new firm was named after him. Mr. Heinn started on the road and Morehouse assumed the production end. (Paine was not active.) This was in 1896, an important date in loose-leaf, since it marked the beginnings of a major U. S. loose-leaf manufacturing concern.

"A year or two later we conceived the idea of using our binders not only for sample books but for loose-leaf catalogs," Morehouse recollected. "The principle whereby new leaves could be substituted for those out of date seemed sound in catalogs as well as in sample books. Loose-leaf was then getting under way in the bookkeeping and record-keeping field but had still to be applied to catalogs. I think we can safely say that The Heinn Co. blazed a trail there.

"To change the leaves in lots of one or more without taking the catalog all apart, we made the posts to admit of a quick-acting device that would lock at any position. This was a big improvement. Our first big catalog order was sold to Hibbard, Spencer, Bartlett & Co., the big Chicago wholesale hardware house. A Mr. Austin was then in charge of the company's advertising. Impressed with the novelty of the loose-leaf idea, he later placed an order for 20,000 catalog covers for approximately $28,000. This is said to have been the biggest loose-leaf sale up to that time. Ordered late in 1899, the covers were delivered in 1900.

coast to coast

FROM THIS AUSPICIOUS BEGINNING—the traditional "big start" of The Heinn Co.—the concern began to sell loose-leaf catalog covers from coast to coast. The wholesale hardware field was an especially prolific source of business. Today The Heinn Co. makes the justifiable claim that they are the "originators of the loose-leaf system of cataloging" and an acknowledged leader in the U. S. loose-leaf catalog binding industry.

The company is also noted for its distinctive specialized handling, aided by practical loose-leaf techniques, of paper sampling for leading paper mills. William T. Wood, the president, heads a nationally known organization of loose-leaf experts whose job is to tackle any catalog problem that may arise. Besides catalogs, The Heinn Co. also manufactures a comprehensive line of other loose-leaf binders and devices.

A. D. 1941, and Morehouse is still in the loose-leaf business at 802 Chestnut St., Philadelphia, under the style of the Morehouse Sales Co., specializing in covers and containers for loose-sheet catalogs and salesmen's price books. He has a number of recent patents to his credit, among them being No. 1,918,773, granted July 18, 1933 for an easel-type loose-leaf binder; No. 1,922,-691 (August 15, 1933), and No. 1,978,352 (October 23, 1934). These three binders are being made on a royalty basis by the National Publishing Co., Inc., Philadelphia.

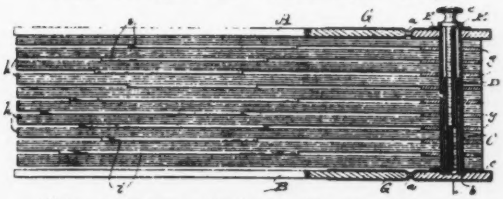
Paper Cost Fractional

ADAMS MASS. Record paper, such as is used for loose-leaf and blankbook ledgers, is only 14/100 of 1% of accounting costs, according to "Much for a Mite", an illustrated brochure issued by the L. L. Brown Paper Co. and available on request. Furthermore, it is pointed out that it increases the accounting costs but 1/3 of 1% to use the best all new, white linen and cotton fibred ledger paper in place of the worst ragless grade. The brochure also suggests that in applying this general percentage to a specific case, binders can allow a safety margin of 100% or even 200%, and paper still remains a minute factor in accounting costs.

Style in Ruling

DALTON MASS. Styles in ruling, or new color combinations in pen-ruled forms, are featured by the Byron Weston Co. in a new series of demonstration pieces on Winchester Ledger paper. Typical color schemes illustrated are Behlen true blue, orange, and yellow on buff paper, and Dredge deep blue, seal brown, and Bismarck brown inks ruled on white paper. Recommended especially for blankbooks, ledgers, loose-leaf books, passbooks, record books, etc., the Winchester Ledger is available in buff, blue, and horizon green, as well as white. Sets of the demonstration are available on request and should offer valuable sales hints to rulers.

464,731. TEMPORARY BINDER. CYRUS E. MOREHOUSE, Milwaukee, Wis. Filed Sept. 17, 1891. Serial No. 405,961. (No model.)



Claim.—1. A temporary binder comprising a suitable base or cover, tubes projecting therefrom, a perforated strip slipped over the tubes to secure the latter in place, suitable means for fastening the strip to the base or cover, and adjustable devices engaging said tubes, substantially as set forth.

2. A temporary binder comprising a suitable base or cover, tubes projecting therefrom, sleeves for the reception of the tubes, and adjustable devices engaging said tubes in opposition to the sleeves, in combination with sheets and division-strips having perforations of a diameter corresponding with those of said sleeves, substantially as set forth.

3. A temporay binder comprising a suitable base or cover, interiorly-screw-threaded tubes projecting therefrom, a perforated strip slipped over the tubes to secure the latter in place, suitable means for fastening the strip to the base or cover, sleeves engaging said tubes, a perforated top cover and plate, and screw-threaded pins passing through the top cover and plate and engaging the aforesaid tubes, substantially as set forth.

The patent that helped popularize the loose-leaf catalog

the paper cutter in the bindery

by j. e. dabney
Seybold Division, Harris-Seybold-Potter Co.

Here is the second half of B&BP's comprehensive survey of cutting machines for binderies. Last month Mr. Dabney traced their development from small lever cutters, and spoke of hand-clamp cutters and automatic clamp power cutters. He now describes other refinements and variations in modern cutters.

This is another in our new series of articles on bindery equipment. File the entire series for reference—it will prove a handy guide when deciding on the machinery best suited to the needs of your plant.

part 2

As its name indicates, the distinguishing feature of the *Auto-Spacer cutter* is the electric automatic spacing mechanism.

This machine is particularly adapted to bindery work for trimming circulars, tablets, and sales books, as well as booklets and magazines. An electric control connected with the back gauge travels across a spacer bar above the front table of the machine. The operator arranges a series of movable stop contacts on the bar at points corresponding to the cuts to be made in the pile of stock. He pushes a button moving the back gauge forward by power until the electric control makes contact with the first spacer bar stop, bringing the work to be cut to the exact predetermined cutting position.

At the instant this position is reached, a red light flashes to signal the operator that the machine is ready to make a cut. Immediately after the cut is made the back gauge moves forward automatically until a contact is made with the next spacer bar stop. This cycle is repeated until all cuts are made. The back gauge is then run back under power to start another series of cuts.

There are 4 sides on the spacer bar, permitting the arrangement of 4 separate series of stop combinations. Double contacts allow for the removal of small trim cuts. Additional spacer bars can be secured for permanent setups where required.

Designed especially for multiple and repeat work, the electric Auto-Spacer cutter is also an all-purpose machine, as the snap of a switch disengages the automatic spacing mechanism and converts it instantly into a standard cutter with a motor-driven back gauge. Likewise, a snap of the switch converts it back into an automatic spacer.

The setup of the spacer stops need not be interfered with while the machine is being used as a standard cutter. Thus a job on which the spacer mechanism is being used, can be interrupted to permit an ordinary cutting job to be completed, and the previous job can then be picked up again without loss of setup time.

The automatic spacing mechanism is credited with lowering costs and with improving not only operating efficiency but also the quality of work for practically all cutting and trimming operations. The machine has the advantage of accurately spacing the stock for any predetermined width of cut or a series of cuts in regular repeats without the necessity of relying on the machine operator for accurate results.

automatic trimmer and cutter

Another type of power spacing, cutting, and trimming machine is in use for trimming side-wired or saddle-wired magazines, catalogs, booklets, and circulars which come to the cutter one-up, and for trimming and cutting apart work that is printed and bound in gangs of 2 or more up. The operating principle of this machine differs from that of the regular guillotine single knife cutters in these respects:

The work is placed in position for cutting on the feed table in front of the knife, against the rigid side gauge, and a movable front gauge. The front gauge is power driven and is controlled by means of a revolving spacer shaft, which is grooved and equipped with a series of registered stops. These stops are set or registered individually for each cut.

After the lift of sheets or booklets is jogged against the rigid side guide and the movable front gauge, the operator presses down the hand grip, the power gauge moves forward automatically until it contacts the stop in the spacer shaft, the operator trips the knife handle, and the cut is made. The downward movement of the knife revolves the spacer shaft, thus placing the succeeding registering stop in position for the next cut, and releases the movable gauge.

On publications, catalogs, and other one-up work requiring trim on 3 sides, the work is handled by the operator entirely at the front; or, if he desires, after the third cut is made, the lift may be pushed through under the knife onto a conveyor table equipped with a travelling belt.

On jobs printed in gangs of 2 or more up, both the finished work and trimmings are carried by the conveyor belt to the back of the machine, where the lifts may be wrapped or banded on attached tables. This trimming and cutting machine handles sheets up to 25½″ in width and 25″, 38″, or 50″ in length, depending on the length of spacer shaft furnished.

3-knife trimmers

Trimming magazines, pamphlets, and folders, sewed or wire-stitched, as well as hard-bound work, is vastly speeded up with the 3-knife trimmer, a machine especially designed for bookbinders and periodical publishers.

Three cuts are made in one handling. Accuracy is assured by the rigid clamp which holds the work so that it cannot move during the trimming operation.

Folds are cut cleanly without tearing. The shear motion of the head and tail knives is always from the back or binding edge of the work to the front, tending to keep the sheets taut.

The machine is quickly adjustable for setting up job changes. It conserves floor space as compared to the space needed for 2 or more single-knife machines which would be required to do the same amount of work.

In less than 3 seconds after the starting lever of the 3-knife trimmer is pulled, the machine automatically clamps and trims three sides of the pile of books. Production is limited only by the ability of the operator to position the books and to remove the cut piles. In some cases as many as 10,000 9"x12" magazines of 100-page size are trimmed hourly.

for safety's sake

As soon as the starting lever is pulled, a guard descends to the table in front of the knives and remains there until the clamping and trimming operation is fully completed. This serves to keep the operator's hands out of the way of the knives. After the pile is trimmed on 3 sides and unclamped, the guard rises automatically, permitting the operator to remove the work. At the same time the driving clutch is automatically disengaged, a positive friction brake stops the machine, and a steel safety bolt locks the knives at the top of the stroke until the operator again pulls the starting lever. In addition to the steel safety bolt, the machine is equipped with a safety washer as protection against overload or maladjustment.

The 3-knife trimmer handles a wide range of sizes of stock from 5¼"x2¾" up to 16"x24" with equal speed and accuracy. It is capable of cutting a pile 6" high.

continuous book trimmer

The purpose of the continuous book trimmer is the economical mass production of books or magazines. This machine is practically fully automatic, performing the operations of jogging, clamping, and trimming with extreme accuracy. Once the machine is started, the operator is required only to place the piles of magazines or books on their backs in the feed trough. The machine jogs the piles on their backs. An automatic feeder slides the piles up to the head gauge and into position between the cutting plate and the clamp block.

The clamp block holds the work rigidly under constant pressure throughout the cutting operations, preventing any disturbance of the work. The first cut trims the fore edge, after which the work—still clamped to the cutting table—moves to a second position where the head and tail are trimmed. While the fore edge of one pile is being cut, the head and tail of the previous pile are also being cut, so that cutting is in progress on three sides simultaneously and continuously. Finished work is removed by a conveyor which is an integral part of the machine and which can be extended if desired to carry the pile directly into the wrapping or shipping department.

The machine not only removes the human element as a possible hazard to personal safety and accuracy of

(please turn to page 45)

millions of labels

They are running full time at the label-printing plant of the Pepsi-Cola Company, L. I. City, said to be the fastest-growing company in the beverage industry. Four Brackett trimmers are splitting and chopping out millions of bottle labels. Two more will join the present battery in January, 1942, unless defense priorities prevent. The current Brackett quartette, aided by a new Seybold 50" Precision Auto Spacer and 2 Oswegos, 36" and 38" respectively, is kept continuously busy handling the production of a Hoe rotary web press printing the 2-color bottle labels.

The body labels come from the press 28-up on sheets 13½" x 31". In lifts of about 1000 these sheets are split into strips of 4 labels each on one Brackett, then fed through a second for chopping into individual stacks. Since the maximum size sheet this cutter will handle is 25", it is necessary to split the sheets in 4's rather than 7's, the length of the sheet.

Cleverly deceptive curved lines in the design of the neck labels give them the appearance of being die-cut to fit the curve of the bottle neck, though in reality they are rectangular. The optical illusion saves the extra step of dieing the labels out of the printed sheet. These are printed 64-up on sheets 13" x 19", on 2 Miehle verticals, 1 for each color, and then go to the Bracketts for a similar operation cycle.

Still other equipment is utilized for the production of the millions of labels required by Pepsi-Cola. The sheets printed by this additional equipment are split into 4's on the Seybold and the Oswegos, as they are too large to be handled by the Brackett at first. After splitting, the strips of 4 are then sent to the latter for chopping.

Fred Sandmeyer, superintendent of the Pepsi-Cola label plant, lays claim to no wizardry in achieving this mass production. He merely keeps the blades of his trimmers and cutters keen—the average sharpening lasts for about 17 hours of continuous use—and sees that they are well supplied with stock. He doesn't find it necessary to use any lubrication on the cutting edges so long as they are kept sharp.

the Brackett section at the Pepsi-Cola plant

he got the gate

No cinch was the job which Sol Herman of the Mandel Herman Book Bindery, Chicago, was asked to fold recently. Even though Herman is an expert circular folder, the job had him almost running in circles before he was finished. But he stuck with it, and converted a headache into a profitable account. The folding machine salesman himself was pleasantly surprised by Herman's success in running the job on a Model E, as the manufacturers make no guarantee on work of this sort.

The order was for multiple parallel folding on 50,000 garment-storage circulars, measuring 16⅜″ x 7″ over all. When completely folded to 4⅛″ x 7″, two bleed halftones form the body of a moth perched astride the vertical opening between the gate folds with the words *"It Can't Happen Here"* below, in red. The gate splits the type line and the eye of the moth almost directly in half. The utmost accuracy in folding had to be secured so that both type and illustration would line up properly. Halftones and text on the 2 sides of the folder outlined a 7-point summer storage plan for winter clothing.

B to O to E

A gate folding job is no picnic in any man's bindery and this 50,000 run was no exception. Herman found himself short of help for hand-folding it, but he was just as well satisfied as he feels that a box fold is less likely to occur on a machine-folded job than on one done by hand.

Herman tried the job first on a Model B Cleveland, since a suction-and-air feeder is best to avoid streaking on color jobs. But the folding didn't proceed too well and although the B would have been faster, Herman was forced to try another machine.

The circulars next went on a Model O. By using 3 parallel plates, it went through all right; but because of the speed and power of this model, a box fold appeared. This stumped everyone for a while, as the only machine left was the Model E. Herman hesitated to use the latter because the mark from its friction feeder might show on the color work.

a perfect fold

At any rate, he decided, it wouldn't hurt to try it. He was soon encouraged by the discovery that the feeder wheel struck in a mottled area which successfully hid the small mark. The head of the sheet acted as the side guide and the first fold was made upon the 6-3/16″ mark. The second was at 4⅛″ and the third at the same distance. (See diagram for details.)

Troubles over? No such luck. The job was folding—but not accurately. Box folds, zig-zag ends, curled corners, everything began to happen. After 6 hours spent in getting the job under way, imagine what this did to already frayed tempers! Finally by slowing the speed almost to a standstill, lessening roller tension, and letting the job run through, then adjusting rollers as the folding continued, a perfect fold was obtained. But Herman had to hover about the machine constantly, because of a variation in stock which every so often would throw the first fold off.

So accurate was the final job that it was not necessary to trim it after folding.

Check and Ledger

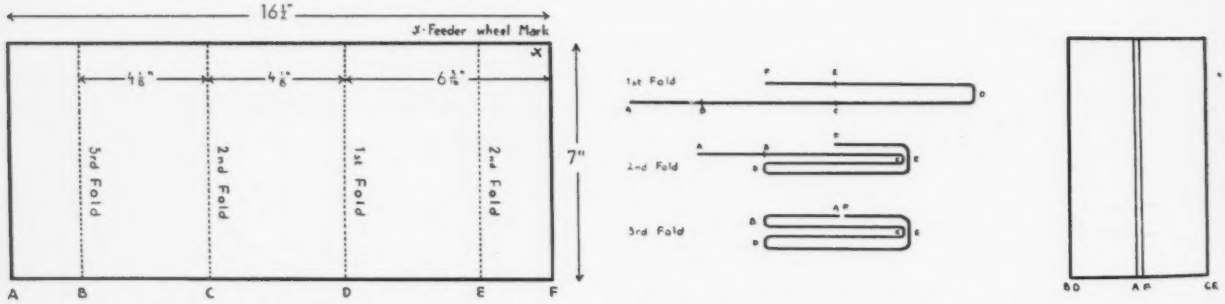
TACOMA WASH. Variation of the standard style large customer's checkbook (see June B&BP) is "Ekonomik," a patented combination checkbook and deposit register. It features a pocket-type checkbook refill, drilled for insertion on binding posts in the back cover, which also contains a pocket to hold the flap of the register or journal insert. A timesaver in bookbinding, popular in the West for 20 years, "Ekonomik" is made here by Pioneer, Inc., 12th and A Sts.

Trickiest-Job-of-the-Month: Prize Winner

Ever had a gate folding job? If you have, you can readily guess how Sol Herman of the Mandel Herman Book Bindery, Chicago, Ill., became so disheartened that after this job was put on his folding machines, he was about ready to shut the gate on the whole business.

Although Herman's is well into its 31st year of job binding, circular and pamphlet folding—a year which has seen the installation of several new pieces of equipment to facilitate production—this job had the plant dizzy for a while. But Sol Herman hasn't spent 30 years in business for nothing, and patient experimentation soon solved his problem.

After you've read how he did it, sit back and think over some of the tough ones you've licked, scratch some notes on a piece of paper for us, and shoot it to us for the August contest. Turn to page 44 for details.



Left: The flat sheet before folding. Center: Cross-section of sheet as each successive fold was made. Right: Front view of folded job.

bookmaking "the south american way"

by frank b. myrick

TWO FULLY EQUIPPED BOOK manufacturing plants, the largest of their kind in Latin America, are now in operation in South America under the aegis of W. M. Jackson, Inc., N.Y.C. publishers, and engaged on Spanish and Portuguese editions of various Latin-American authors, as well as histories, encyclopedias, and other works. Large amounts of American-built machinery have been placed in each plant to produce the series of books published by the firm and to take care of commercial book printing and binding orders.

Buenos Aires, Argentina, was the first city to be host to the Jackson enterprise. Here, in the summer of 1940, under the lengthy name of "Editorial Jackson de Ediciones Selectas," was established the company's first plant [B&BP, July 1940]. It was equipped with complete book manufacturing machinery from the U. S. and staffed with about 100 native Argentine workers, trained and supervised by Roy Baker, formerly of Colonial Press. The complete plant—composing room, foundry, pressroom, and bindery—occupies some 40,000 square feet on three floors and a balcony. At this plant Jackson is getting out a 14-volume history of the Americas, besides editions of dictionaries and encyclopedias and a Spanish edition of "Lands and Peoples."

In February of this year, Jackson opened its new plant in São Paulo, Brazil, under the title "Graphica Editora Brasileira, Ltda." It was equipped with still another large shipment of machinery from the U.S. The Brazil plant occupies 11,300 square feet of space, but construction of an adjoining building to house the pressroom is expected to start very shortly.

smashers and skivers

AN IDEA of the bookmaking facilities of the São Paulo bindery may be gained by glancing at this list of machinery shipped down for it:

Two Chambers and 1 Dexter folder, a Dexter power cutter and a 3-knife trimmer, 2 bundling machines, 3 Sheridan stamping and embossing presses and 1 arch smasher with an embossing head, roll leaf attachments, roller backer, Crawley rounder and backer, 1 Hickok and 2 Sanborn standing presses, Robinson rotary board cutter and board shears, Smyth cloth cutter, fully equipped Potdevin conveyor gluer, Potdevin case smoother, Advance glue cooker, Fortuna skiver, Colts inking press, Lovell cover shaper, Morrison stitcher, and 3 No. 3 and 2 No. 10 Smyth sewers.

view of the bindery at Sao Paulo, Brazil

And apart from the bindery, the plant received 4 Linotype machines, two OO and two 4/O Miehle presses, a Vandercook proof press, and complete Hammond stereotype equipment.

Now in production in São Paulo are a history of Brazil, 31 volumes of the works of Machado de Assis, and some 40 of Humberto de Campos, both noted Brazilian authors.

tempo and bugs

LEST YOU THINK that South American publishing is all a bed of roses, give ear to some of the difficulties encountered by Jackson in the brief span of their book manufacturing life in S.A.

You've heard the song, "The South American Way." Well, there *is* such a way—and you can't succeed unless you learn how to adapt yourself to it. Jackson has learned that you can't rush things in the American manner down there. Nor can you afford to be impatient with the leisurely pace of official progress. You simply must adjust yourself to the S.A. tempo.

Then there are the production and technical difficulties to be overcome. First of all, there's the unhappy ability of the climate in some sections to raise particular havoc with bindings. And what the weather doesn't do, the bugs will. Special rotproof and insect-repellent adhesives and cloth must be employed, and these must be imported from home. Metallic leaf tarnishes easily in the tropical districts. Argentina permits the import of paper manufactured in the U.S. duty-free for books and magazines; but in Brazil, prohibitive duties restrict the firm to use of domestically manufactured paper.

Expensive books have no more sale in S.A. than refrigerators in Greenland, hence the firm must strive to keep its prices down to prevailing levels—about 50c per volume for paperbound books and $1 for clothbound.

Production has at present been brought to a thoroughly satisfactory basis and negotiations are currently going on with several U. S. publishers for the production of Spanish editions in the Buenos Aires plant. This development ties in closely with the aims of the publication program of the coordinator of commercial and cultural relations between the Americas (Council of National Defense) in bringing about a better understanding among the Americas, and it is anticipated that the new manufacturing plants will play an important role in getting American works in Spanish and Portuguese editions before the people of Latin America.

Both plants are under the direct supervision of Roy Baker, while H. Chapin Jackson and W. Montgomery Jackson, the firm's executives, frequently hop down via the airlines to keep in touch with things.

building a new dictionary

by jess m. stein

Scott, Foresman & Co., Chicago, Ill.

Until very recently the dictionary was the ugly duckling of book production. By tradition, it seems, the dictionary was an unwieldy book printed in barely legible type. The appearance of the Thorndike-Century Junior Dictionary in 1935 jolted this tradition severely. Now, with the completion of the Thorndike-Century Senior Dictionary, a book that lists at $2.48, the tradition has been fully overthrown.

The dictionary of today is a handsome and readable book designed for constant use, not for reluctant occasional consultation. Back of this transformation is a story of how typography was used to increase the efficiency of the dictionary. Some of the details may interest printers, designers, and production managers who may be confronted with the problem of setting, if not a dictionary, at least a glossary.

THE 3 PRINCIPAL REASONS for using a dictionary are: (1) to find how to spell or syllabicate a word, (2) to find how to pronounce a word, and (3) to find the meaning of a word. One of our jobs was to plan the format and typography of the dictionary so that each of these functions was more effectively performed than in earlier dictionaries.

A person trying to check up on his spelling or syllabication of a word looks at the boldface representation of that word at the beginning of the entry. In most dictionaries two devices are used to mark off the syllables of a word: a dot or a dash between syllables. We felt that these two methods were unsatisfactory because they introduced materials not present in the word when seen in ordinary reading. In addition, the second device required a bolder dash to indicate a hyphen; this reliance on the ability of the user to distinguish easily between two sizes of the dash was not justifiable in our opinion.

We chose instead to use a 3-unit space between the syllables of the word. Thus, our words appear like this: syl lab i cate. Entries consisting of two or more words have a 6-unit space between each of the words. In our boldface entries a hyphen means a hyphen.

pronunciation keys

IN DIVIDING the separate syllables in the pronunciation we followed the same style as in the boldface entries. The symbols used in our pronounciation key were kept to the least number possible without in any way affecting the accuracy or understandability of the phonetic respellings. All the special marks in the key were chosen for their simplicity, so that they could be easily remembered and used in writing by the student. And we took particular pains to make sure that all of our special characters involved only a minimum of strangeness.

An interesting sidelight on the special characters in our key is that we had typewriters specially prepared that had all our symbols on them. This provided the typesetter with perfectly clean copy and saved our typists the endless hours of writing in those symbols by hand.

Another interesting bit of book design occurs in our use of the end sheet. Earlier dictionaries generally either had nothing on the end sheet or else filled it with designs or insignificant pictures. We put our full pronunciation key on the end sheets of our book, so that the user could easily find that key when he wanted it instead of after digging through many introductory pages. Of course we have abbreviated keys at the bottom of each odd-numbered page.

the format

TO INCREASE THE EFFICIENCY of the Thorndike-Century Senior Dictionary as a source of information about the meanings of words, there were several typographic problems considered. First, of course, was the question of type face and size. We had many samples made and we conducted tests and questionnaires until we were satisfied that we had found the best possible choice for the volume's 63,000 entries and 94,000 definitions.

We used Century Old Style (#157), 8pt. solid in a column 17 picas wide. The boldface matter was set in Modern Condensed Antique (#76). For the purposes of a dictionary, these two faces are highly suitable; for they are clear, readable, and businesslike. We avoided too heavy a boldface, because we did not want the user distracted by boldface words all over the page.

Our ms. was typed up line for line throughout. This made it possible for us to avoid certain results that might be considered educationally undesirable. For example, when a picture could not be placed alongside the definition, our line-for-line ms. made it a simple matter to find the next most effective adjacent spot. It helped us avoid bad breaks at the end of the line, and was useful in the matter of carrying over a bad widow into the following column.

In order to keep the dictionary from being unwieldy despite its 1100 pages, we used a 35 lb. paper, which is yet heavy enough to stand considerable use. Its slightly off-white shade softens the contrast of the boldface and increases the opacity.

Bright red Arco cloth stamped with modern lettering and borders makes the dictionary inviting. A similar title page, and front matter set in the best typographic style, add to its general attractiveness.

Leeward Islands 533 **legislative**

Leeward Islands (lē′wərd ī′ləndz), 1. northern part of the Lesser Antilles in the West Indies. See the map of **West Indies.** 2. part of the Leeward Islands forming a British colony. 93,000 pop.; 422 sq. mi.

leeway (lē′wā′), 1. side movement of a ship to leeward, out of its course. 2. extra space at the side; time, money, etc., more than is needed; margin of safety. 3. convenient room or scope for action. *n. 20.*

left[1] (left), 1. belonging to the side of the less used hand (in most people); having this relation to the front of any object; as, the left wing of an army. 2. situated nearer the observer's or speaker's left hand than his right. 3. on or to the left side; as

legally (lē′gəli), 1. in a legal manner. 2. according to law. *adv.*

legal tender, money that must, by law, be accepted in payment of debts.

legate (leg′it), ambassador; representative; messenger; especially, a representative of the Pope. *n. 10.*

legatee (leg′ə tē′), person to whom a legacy is left. *n. 19.*

legation (li gā′shən), 1. diplomatic representative of a country and his staff of assistants. A legation ranks next below an embassy. 2. official residence, offices, etc., of such a representative in a foreign country. 3. office, position, or dignity of a legate. *n. 18.*

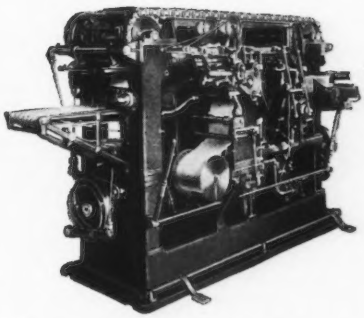
legato (li gä′tō), in music, smooth and connected;

a lot of work . . . in a spot of space

MAXIMUM production in minimum space is a profitable set-up in any plant. That is why all Smyth bookbinding machinery is carefully designed for the ultimate in compactness, consistent with production efficiency.

This is strikingly evident in the Smyth Triple Lining and Headbanding Machine which requires only 12x6 feet of your valuable floor space.

This compact, efficient Liner operates at high production speed, with extremely low power consumption, and consistently produces the highest quality results. In addition it affords extreme flexibility in the variety of headband materials that can be used. Detailed description is given in the bulletin illustrated below.

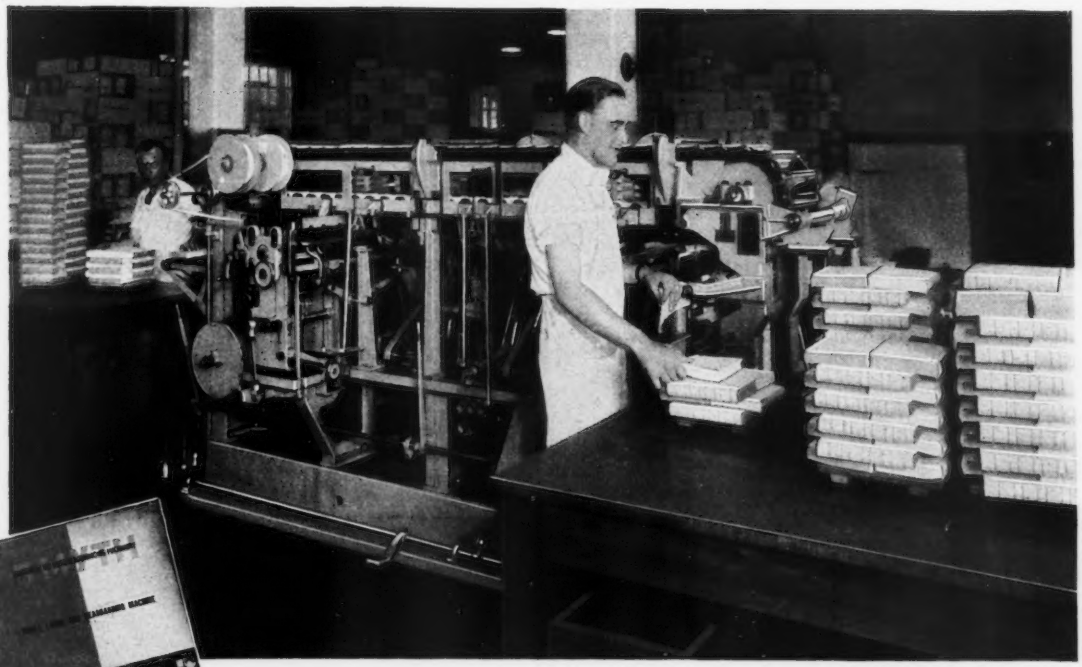


THE SMYTH TRIPLE LINING AND HEAD-BANDING MACHINE

RANGE: Books ¼ in. to 2 in. thick.
2½ in. to 8½ in. wide.
4 in. to 10½ in. long.

SPEED: 35 to 40 books per minute under average conditions.

FLOOR SPACE: 12 ft. x 6 ft.



Write for this Bulletin

SOLE SALES AGENTS

E. C. FULLER COMPANY

NEW YORK
28 Reade St.

CHICAGO
720 So. Dearborn St.

THE SMYTH MANUFACTURING COMPANY

1 for the BOOK

everything

If some of B&BP's readers were around the Hudson Tube station at 23rd St. and 6th Ave., N.Y.C., some years ago, they very likely bought a paper from an enterprising 6-year-old who was out hustling to keep the fire on the family hearth aglow. The kid was Peter Mallon, the new president of the *J. J. Little & Ives Co.*, N.Y.C. book manufacturers.

"It wasn't a case of being a Horatio Alger hero, it was a simple case of necessity," Mallon told us the other day, as he conducted us on a tour of the big Gotham book plant. "My father died when I was 4, and I had to go to work. I could just about carry the papers. But the job developed my lung power."

Mallon is one of those rarities: a publisher's production man in embryo, turned book manufacturer. After graduation from Xavier High School, he entered Fordham University, helping to earn his way by working summers in the manufacturing departments of both *Stokes* and *McBride*, where he gained his first publishing experience. He interrupted his college course to enlist in the Navy when the U. S. went into World War I, emerging with both submarine and destroyer experience, a desire for a job, and a chance to continue his college work. He got the last two very shortly.

Peter Mallon
. . . gob to job

There came an opening at J. J. Little & Ives, and Mallon found himself the office boy. That was a few days before Christmas, 1918, which means that come Yuletide, he will have been with the same company 23 years.

"I've done everything there is to do in this plant," Mallon reminisced. "I've worked in the shipping department and loaded trucks. I've handled cost accounting for the bindery, acted as bindery superintendent, and as coordinator of production for the composition, electrotyping, and bindery departments. In all I spent 5 years in the plant at actual production. I've even taken a crack at selling." While deep in book manufacturing he managed to finish his course nights at Fordham and take his B.A. degree. He's an active member of the Advertising Club, N.Y.C., and may often be observed at Book Clinic meetings.

Just travel around the J. J. Little & Ives plant with its new prexy and you'll find out one thing: Mallon is terrifically proud of the 100% completeness of the concern's mechanical facilities. The company, by the way, will soon be observing its 75th anniversary.

earn and learn

B&BP was so surprised at receiving a manuscript from a hand gatherer (you practical people are generally so backward about coming forward) that our curiosity as to her identity got the better of us. So here is the story of Marie E. Fisher of Philadelphia, who contributed 'Manifold Gathering" to our June issue.

Bookbinding should have been in her blood. Her mother was, and her aunt still is, a bindery worker of the old style. But neither taught Mrs. Fisher the trade. When she was 15 years old, Marie was forced to take a summer vacation job in a bindery, though throughout her employment she nourished a solemn determination to return to high school. Upon her leaving, the firm was so highly pleased with her work that they arranged to employ Marie 3 hours daily after school, besides Saturdays, holidays, and summer vacations. After her graduation from high school a city scholarship, plus funds earned by spare-time bindery work, sent her through Art School.

Artists were a drug on the market when Marie graduated, so she turned once more to the ever-reliable bindery, where she worked on both book and stationery binding. She is a competent table and machine worker, and can show a clean pair of heels to anyone in practically all pamphlet operations.

Marie is celebrating her first wedding anniversary this month—and her hubby doesn't have a thing to do with the bookbinding business.

cool

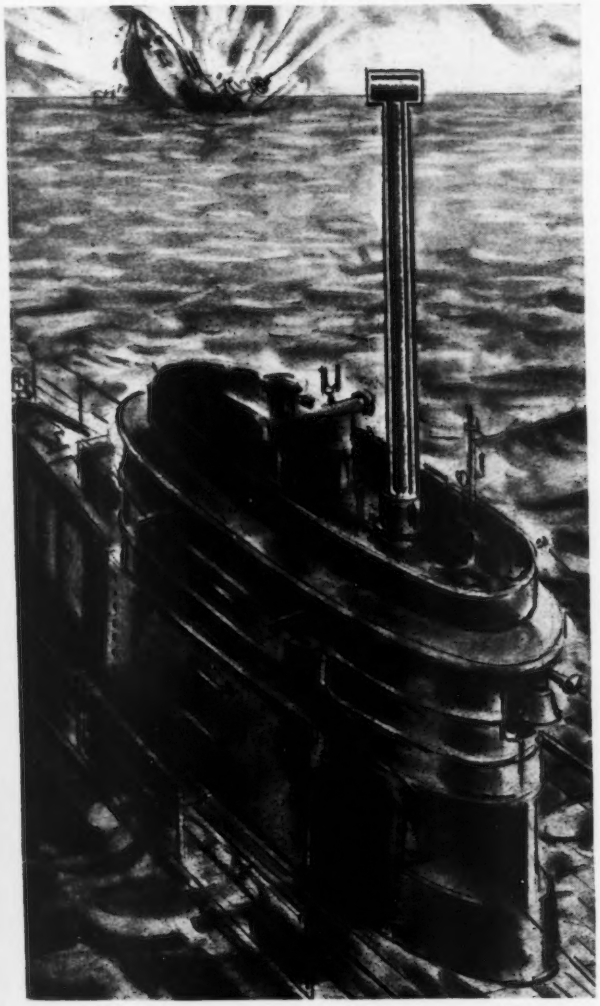
When we dropped in to see Jack Sloves the other day, he wore an expression of cool placidity. Inasmuch as it was about 90° in the shade, we asked the genial head of the Sloves Mechanical Binding Co. —it had just moved to 121 Varick St., N.Y.C.—"how come" this apparent disregard of the heat.

"This," said Jack, showing us a neatly tiled shower, "is my air-conditioner. I haven't really taken a shower yet, but the mere thought that I can when I want to is enough to keep me cool."

The new plant that Jack built, more than twice the area of the old, is a fascinating place even aside from the shower. One interesting job we saw in the works was a catalog for Johns-Manville packings. The book was bound in Parallex spirally coiled wire binding. The unique part was a brass plate, 2″ high and about ½″ wide, curved in the ½″ dimension to the contour of the coil and hooked onto the wire by two prongs. The J-M is stamped in relief on the plate, quickly identifying the catalog among a group of others that the user may have on his shelf. The plate doesn't interfere with the book's lying flat when open-

DEFENSE CONTROLS

Without the periscope our undersea defense would lack its most important — tho almost unseen — control against enemy attack.



Like submarine defense of our shores, book defense depends on strength hidden beneath the surface . . . Beneath the cover surface, fortify the books you bind with Davey Board.

★ ★ ★

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—that sharper edge, that tougher surface, which is a book's first line of defense—those are Davey properties standardized by control starting from the first fiber-making step.

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After the pulped wastepaper is macerated and reduced to fibers, it is pumped into jordan engines that refine the fibers. As the mass is sheeted over rollers, its finely interlaced composition is the foundation of its final cover-fortifying form.

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ed. Sloves has just completed binding 25,000 of these catalogs and he has reason to be proud of them.

Among his new machinery is a Venus scorer for creasing heavy cover stock so that it will not crack as it may do when scored on a press. Only one cloud is on Jack's horizon at present: the ever-increasing threat of shortage of wire and plastic materials for some of the mechanical bindings.

What with customers and the like constantly occupying his time for the next quarter-hour, we reluctantly left the cool confines of the Sloves plant and went back to the pavements. Apparently his customers were having no trouble tracing Jack from his former office a few blocks away.

Yankee

A CONNECTICUT YANKEE IN KING Arthur's Court may have been something worth writing a book about, but we give you a New York Yankee in Tennessee. He's none other than HAROLD MONROE, superintendent of the binding division of *Kingsport Press, Inc.*

Born in Manhattan, March 20, 1895, one of nine children (them were the days), Harold inherited a bad case of "binderitis" from his father, ROBERT L. MONROE. The latter had begun work at the old Manhattan Press, moving later to *American Book Co.'s* Washington Square plant, where he worked until his death in 1928. Two of Harold's brothers also worked for American Book Co., and the oldest, WILLIAM, had been in their employ when the Bloomfield plant was sold this spring. With a background like that, what else could a feller do but get right into the book manufacturing business?

Only he didn't. Temporarily thumbing his nose at Destiny, Harold went into Wall St. as a messenger boy, after completing grade school in 1910. Three nights a week he went to business school. After two years of this, Harold came to the decision that the "get rich quick in Wall Street" theory was not so good after all. So he hied himself down to American Book at Washington Square and got himself a job alongside his dad and brothers. A "Monropoly", so to speak.

Under the tutelage of JOSEPH MILLER, who had been foreman at the old *Rutter Co.*, Harold developed into a full-fledged journeyman bookbinder. In 1920 he was made foreman of the bindery, holding the job until 1924, when he resigned to

Harold Monroe

. . . from up Nawth

seek what seemed to be still brighter fields here and in Canada. In Montreal he was bindery foreman for *Ronalds Press.* Somehow Canada and the New Yorker didn't click, and he welcomed a call to Kingsport Press as assistant to the bindery superintendent. Into the deep South, therefore, in July 1925, he transported himself and his family of little Yankees.

For back in 1916 Harold had married CLAIRE MILLER of Jersey City Heights, N. J. Of their 3 children, WARREN, 23, is a pressman at Kingsport; JAY, 12, a student in junior high school; and MARILYN, 4½, is seriously considering kindergarten. Still, she finds it difficult to choose between higher education and playing in the gardens of the Monroes' lovely Dutch Colonial home with her nephew—Harold's first grandchild, aged 2.

After the retirement in 1936, due to ill health, of PHILIP F. ERNST, Monroe's superior, he became superintendent. In this post he has demonstrated his capabilities as an executive, supervising the production of the world-famous binding division with its capacity of 2,000,000 books a month, and training over 600 young men and women to become expert bookbinders. Off duty, Harold is an enthusiastic fisherman, motorboatman, and cinematographer. The "Noo Yawk" Yankee in Tennessee seems to have made good!

front to front

NO MATTER HOW YOU LOOK AT IT, you see the front cover of a little book which came into our hands recently. Actually you're holding 2 books bound into 1. Each half of the volume is complete in itself with the spine in common. One is titled "How To Understand a Woman," the other, "How to Understand a Man." Each is exactly 109 pages, with its own folios and running heads. After you finish reading one —halfway through the volume, all you have to do is turn the book over, because the back cover of one is the front cover of the other!

R. O. Main, N.Y.C., bound the 4¾" x 7¼" book in Holliston Novelex LV pattern, and stamped both covers in oriental gold. It sells for $1.50.

J. GEORGE FREDERICK, president of *The Business Bourse,* N.Y.C., publishers of the volume, is also its author—the man who has dared to attempt to understand either sex.

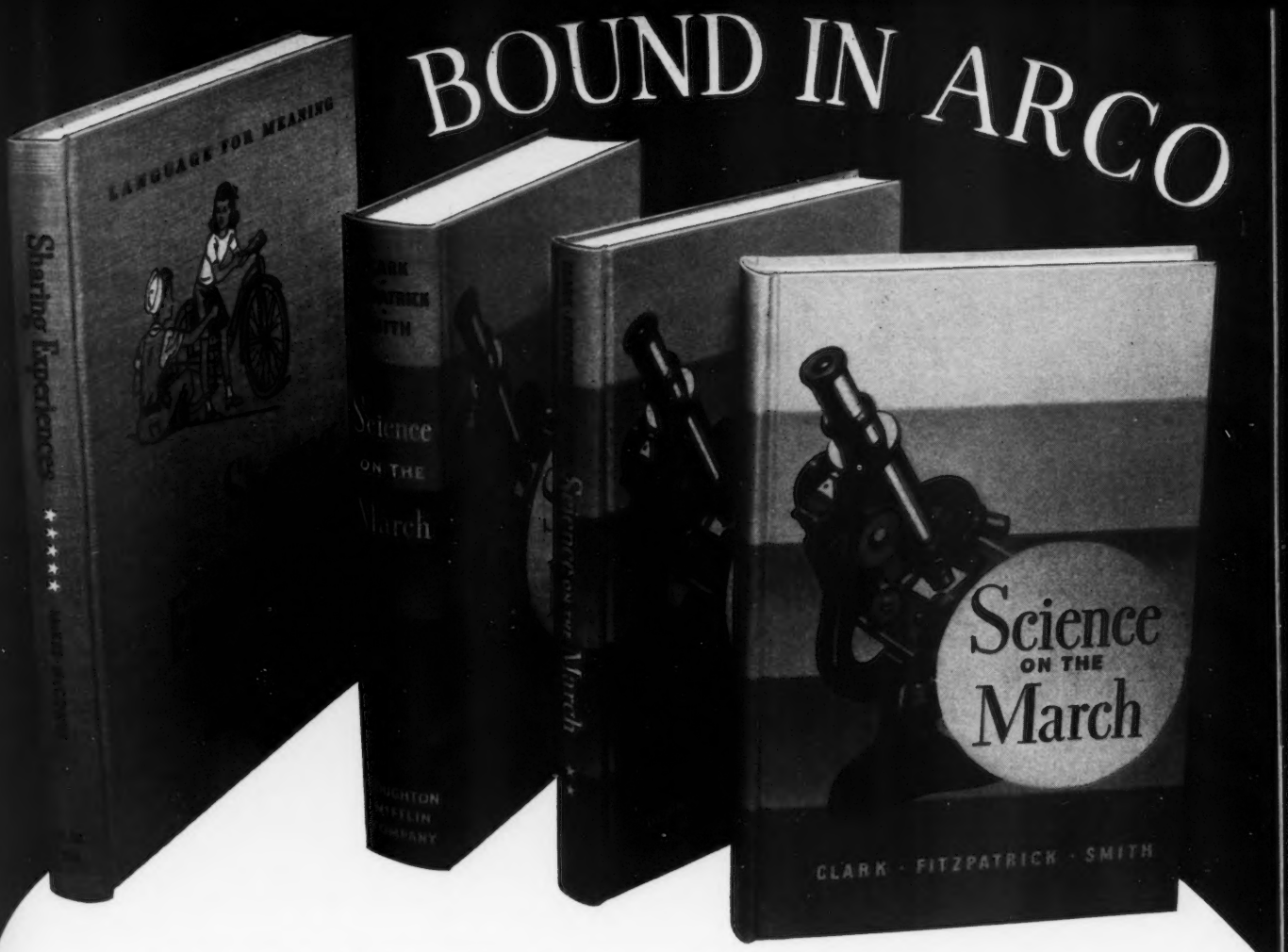
here and there

It requires a lot of courage for a book manufacturer's golf team to defeat a publisher's—but that's what the *Haddon Craftsmen* did to the *Rutgers University Press* team the other day. No one's score was anything to enter in the record books, since they ranged from a low 106 to a high 126. Too, there were times when it wasn't quite certain what game was being played, with Mr. WILHELM (Haddon) heaving his driver at a startled quail, and Mr. CAMERON (Rutgers) making sacrifice putts on the greens . . .

New plates for a volume of verse nine months after publication, because the original electros are worn beyond the point of legibility, is something that just doesn't happen, and yet *Coward-McCann* reported last month that the 20th printing, 10,000 copies, of "The White Cliffs" was then on the press and that new plates and paper had already been ordered to take care of the 21st. Sales since publication last September have passed the 118,000 mark . . .

Prayerbooks join the Army and Navy, too. In April the Gideon Society started distribution of a million Bibles. Last month the Army & Navy Commission of the Protestant Episcopal Church began distribution of 25,000 vest-pocket-size prayerbooks bound in khaki or blue to match the uniforms of the Services . . .

A word to the wise: The Bookseller (London), in commenting upon the effects of war upon the British publishing trade, asks and answers its own question. "Is there anything publishers can do to conjure a 100% turnover out of a 50% paper ration? Yes, there is. They can bant. [Bant—to reduce by omitting the oily or saccharine portions of a diet.] They can reduce margins, set more closely, run on chapters, avoid unnecessary blanks, and avoid bulking." What do you say we start with the last suggestion?



HOUGHTON MIFFLIN COMPANY'S BOOKS

Sharing Experiences is the fifth grade book in Paul McKee's "Language For Meaning" series. Halftones in full color run to the edges of the page. Text in two columns permits the inclusion of more material. Type lines of optimum length make it possible to Singer-stitch the books and still have them lie open flat. *Science on the March,* by Clark, Fitzpatrick, and Smith, gives the pupil in general science a textbook printed in large, clear type and carrying pictures taken especially for the book at Massachusetts Institute of Technology.

Books designed by Ronald Murray, Art Director Educational Department, Houghton Mifflin Company; printed and bound by The Riverside Press—*Sharing Experiences* in Arco 00, and *Science on the March* (covers offset by Boston Offset Co.) in Arco 3, silver.

Interlaken's controlled Arco is well advertised by these splendidly designed books, which were included in the Sixty Textbooks Exhibit for 1941. Houghton Mifflin Company took infinite care with every detail in the production of the books, and naturally selected cloth completely manufactured, from the cotton bale to the book, by Interlaken Mills.

INTERLAKEN MILLS

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Bookcloth

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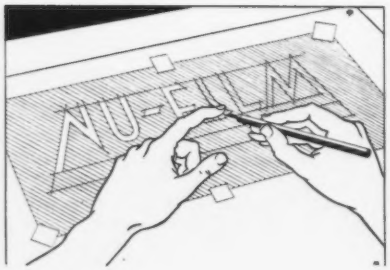


The possibilities of silk-screen for printing book covers are only being scratched today in the bookmaking world. This is largely due to the fact that too many people regard silk screen as some sort of wizardry, far too complicated for them to understand. Perhaps this brief simplification of the process will enlighten them.

A silk screen consists of a wooden frame onto which a piece of silk is attached. This silk is a special type of material woven in Switzerland expressly for silk screens. It is a tough and durable material and will stand considerable abuse.

The design or lettering that is to be reproduced is taken from an original layout such as a finished drawing. The original can either be in color or a pen and ink drawing. Over the original drawing a transparent cutting film is placed, and anyone with a knowledge of art work can easily cut out the film with a special cutting knife. The method is similar to cutting out paper stencils.

(Above) Stencil film fastened over original sketch and operator cutting the stencil; stripping film from cut areas (note knife-cuts go beyond corners of lettering); adhering the film. With some adhering liquid the operator wets a small portion of the screen at a time and (Left) dries it immediately with a light rubbing motion. Enough rubbing must be done with dry rag to completely evaporate adhering liquid. (Below) Removing backing paper from the film; a typical simple outfit for commercial work; and the proper position for squeegeeing. First 5 pictures courtesy of Nu-Film Products Co.; last 2 from "Silk-Screen Printing Process" (McGraw-Hill.)

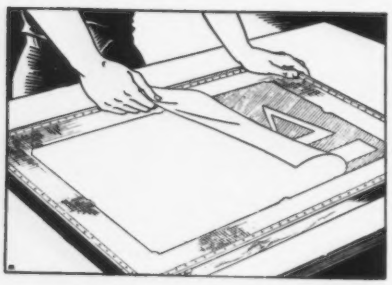
After the design or lettering has been cut out, the film is then transferred to the silk (which is attached to the frame) with a special solvent which is used in adhering the film to the screen. When this step is completed, the screen is ready for use.

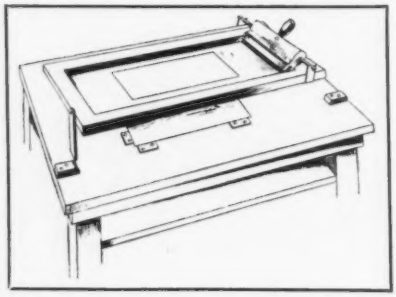
The silk screen is hinged to either a flat smooth table or a drawing board. The material that is to be printed is placed underneath the screen, and a special process paint is placed on the inside of the frame. A squeegee is employed to press the paint through the open meshes of the silk onto the copy beneath the screen.

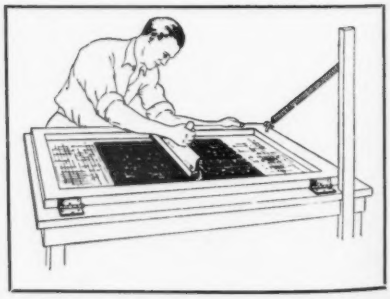
The screen is then raised and the printed stock removed, and the next cover is placed underneath the screen in the same position. The screen is lowered and the squeegee printing is repeated. Sufficient paint can be placed in the screen to print approximately 25-35 covers, jackets, or illustrations before more paint has to be added.

A screen is required for each color. The first color printed must be permitted to dry, which will require at the very most an overnight drying time before it can be placed under the next screen for the printing of the additional color. The same process of printing is repeated on all colors.

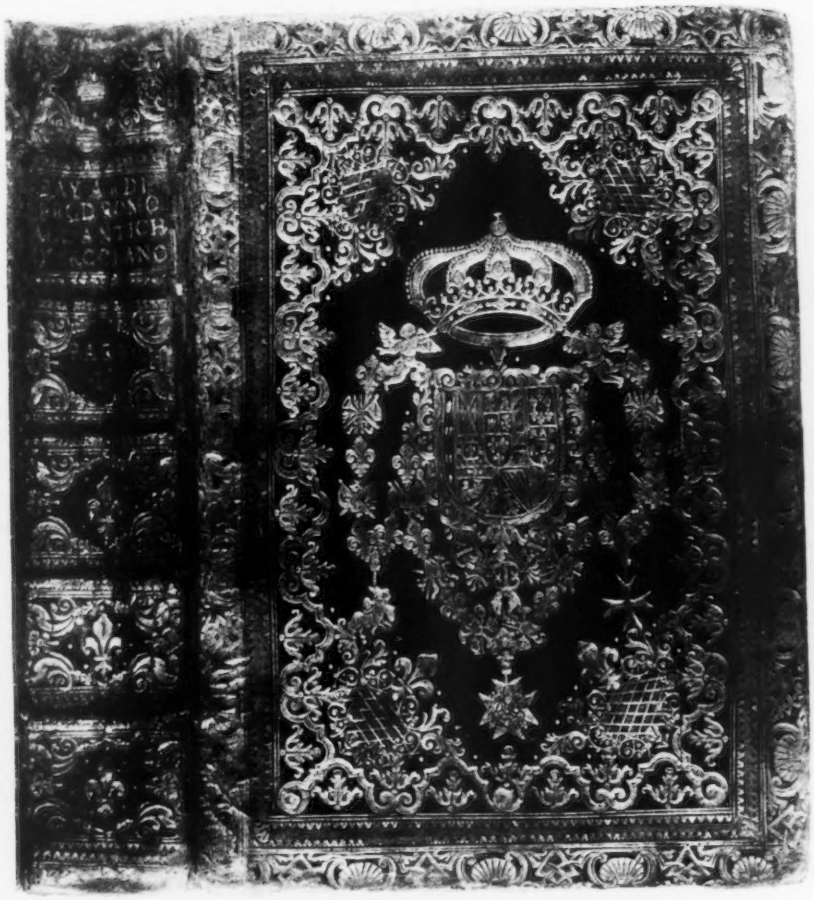
There are several different methods employed in screen making, but the method explained is the simplest and most modern used today. Anyone desiring any additional information regarding this process may write to the author in care of B&BP.







Highlights on Books and Bookbinding



Rare Books:

Illustrated is one of two volumes entitled History of Ancient Herculaneum, bound in Naples, Italy, during 1752 in red leather, gilt. It carries the arms of the two Sicilies, with the coat of arms of King Carlos III of Spain. The bookplate (inside cover) is that of Marie Anna, wife of the Elector of Bavaria. The first volume is printed in 2 colors and has many engravings.

THE continual effort to improve Books and the method of making them found response in the making of Binders Board, which is *better* protection for contents and binding. Fandango Binders Board has won many friends, because it is durable, uniform and dependable. It is dense, *and seasoned!*

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EXACTLY 21 YEARS AGO THIS AUGUST, Harry Robb, class of '20, University of Pennsylvania, donned an apron, rolled up his sleeves, and started to serve his 2-year apprenticeship in the factory of Hastings & Co.

"Although a great-grandson of the founder, Matthew Hastings, nobody showed me any favors," Harry reminisced the other day. "It's a Hastings tradition that a partner starts in the factory." The nationally known Philadelphia concern, one of the world's largest manufacturers of gold leaf and other stamping products, is a partnership consisting of J. V. Hastings, Jr. (better known as Jack), general manager; G. Brinton Thomas, Jr., in charge of production; and Henry B. Robb, Jr. (Harry, less formally, to the trade).

Since each partner is a story all by himself, in this brief portrait we're going to concentrate on Harry, whose duties revolve around sales and sales promotion, including advertising, to the greater glory of the extensive Hastings line, including "Diamond Dec."

Harry is the son of the late Henry B. Robb, prominent Philadelphia barrister; his mother was the daughter of the late Robert E. Hastings, who was the partner of J. V. Hastings, Sr., Jack Hastings' father. "Maybe that's a little complicated," Harry said, "but it explains how I happened to get into the leaf manufacturing business." At the university his goal was electrical engineering, but after receiving his A.B. he reconsidered and began his career with Hastings & Co. Incidentally, the company is one of only 70 concerns in the U. S. still under the management and control of the founder's direct descendents and over 100 years old.

Harry's right-hand sales managers are I. L. Shaffrey, Chicago branch manager; N. I. Virgien, N.Y.C. branch; and W. T. Ebrey, in charge of the Philadelphia area. With West Coast and Canadian distributors, Hastings & Co., covers North America blanket-wise, at the same time doing a considerable business with Latin America.

A resident of Gladwyne, Pa., near Philadelphia, Harry is married, and Mr. and Mrs. have 3 children: Ann G., 13; Henry B. III, 12; and Edwin G., 8. There are lots of trees on his Gladwyne property and Harry keeps in fine fettle by chopping cords of fireplace logs. Now and then he slips off to the Poconos to fish, and for summer vacation the family goes to Maine. In World War No. 1 Harry packed a rifle and was stationed at Camp Hancock, Ga. He is a crack shot.

Herbert W. Blomquist, former N.Y.C. sales representative of Harris-Seybold-Potter, has been appointed manager of the Offset Division of ATF. His duties will include the promotion of the ATF-Webendorfer lines of offset presses, also the ATF line of lithographic, camera and platemaking equipment.

Mabel Muller, daughter of Henry A. Muller, who died recently, will continue the business under the temporary style of The Estate of Henry A. Muller at the same address, 137 W. 19th St., N.Y.C. The firm deals in bookbinders' wire and reconditioned wire stitching machines. A veteran of the N.Y.C. bookbinding supply field, the late Mr. Muller had been connected with the Gitzendanner-Muller Co., N.Y.C.

Catalog "J," just issued by The C. E. Sheppard Co., 44-01 21st St., Long Island City, N. Y., manufacturing loose-leaf specialists, is just about the last word in its comprehensive listing of the Cesco line of standard stock forms for use in ledgers, post binders and ring books. The company also has sponsored 11 other catalogs, ranging from "A" to "L," that cover individually every type of loose-leaf binder and are available on request.

Although in the present "seller's market" some salesmen are inclined to relax their selling efforts, actually a much higher type of salesmanship is required today to cope with customers confronted both with the curtailment of their supplies and with higher prices, according to Chester A. Gage, vice-president in charge of sales, in a general bulletin to the entire sales staff of National Starch Products, Inc.

"We must be particularly careful to conduct ourselves in an intelligent and sympathetic manner," he added. "When we are forced to refuse or cut down orders, we must give the customer a full understanding of the circumstances requiring such action, so that our good will remains unimpaired. The reversal of their psychological advantage as buyers has made customers sensitive, and if you seem the least bit arbitrary in any of your discussions or transactions, they will eventually convince themselves that they have a serious grievance, whether or not justified.

"When the war is over and we return to normal conditions, we will again have the so-called 'buyer's market.' Let your buyers know that you realize this fact. When the smoke clears away, we want National's sales force to have the reputation of having handled themselves in a cooperative and intelligent manner, consistent with the reputation of our company and our products."

Gummed Tape & Devices Co., Brooklyn, has moved from Bush Terminal to 1318 Sixtieth St. "We have combined and removed our executive offices, plant and warehouse," A. Schulman, general manager, informs us. "All operating facilities at our new building are largely increased and improved."

Hayward Beatty, for the past 10 years manager of the Fine Papers Division of George W. Millar & Co., Inc., N.Y.C., has been appointed vice-president and general sales manager of the Curtis Paper Co., Newark, Del. The Curtis mill has been making book and cover papers since 1848.

The manufacture of Linotype machines goes on despite the making of precision instruments for national defense in the big Brooklyn plant of the Linotype Co. Scores of recent Linotype installations are listed by The Linotype News. Yet the company is well up on its defence work, and instruments ordered for late this year or early next are likely to be delivered months ahead of schedule.

"Know ye, by this presentation, that we, Latex Fiber Industries, Inc., Beaver Falls, N. Y., manufacturers of Lexide, do hereby recommend to all purchasing agents, the use of Lexide covers for industrial literature." In legal terms that might be said to tell the story of the Lexide exhibit at the National Association of Purchasing Agents Inform-a Show at Chicago in May. But there's an appendix to be added: centered upon the figure of "Tester Joe" demonstrating how Lexide can take it, a liberal display of Lexide covered books, pamphlets, and other items sets forth to cover 2000 p.a.'s the worthiness of the Lexide product.

BOOKTEX AND KERATOL

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Booktex is cloth textured. The finish is obtained by impregnation with pyroxylin without hiding the fabric. ¶ **Keratol** is fully coated and grained to provide leather-like effects. ¶ They are equal in Strength, Beauty, Service. They offer a variety of finishes and colors that win the praise of designers and publishers alike. The appearance and life of any book is enhanced when bound with one of these fabrics.

Booktex-Trade Mark

ZAPON-KERATOL DIVISION
ATLAS POWDER COMPANY NEWARK, N. J.

Readers write . . .

in the parade

To the Editor:

Your publication is read by Mr. D. W. Follett and myself with much interest each month. It helps us keep in step with production happenings, and that is a mighty important service.

We are looking forward to being in The Bookmaking Parade, and certainly appreciate the opportunity of making an appearance from time to time.

Harold A. Smith.

Follett Publishing Co.,
Chicago, Ill.

To the Editor:

I greatly enjoyed reading the analysis of our "The Ordeal of Bridget Elia" in The Bookmaking Parade. There were some helpful suggestions for improvement, which we are taking to heart. Incidentally, this is a feature of the Publishing Production section which very much appeals to us. We should be glad to send other volumes at any time.

Savoie Lottinville.

University of Oklahoma Press,
Norman, Okla.

slot and skip

To the Editor:

Not long ago you published a splendid article on perforating methods. I should like to call your readers' attention to two statements that were not entirely correct.

The first was that the slot-hole type of perforation is preferred in the Middle West. At one time this was true, but no longer. The vast majority of Middle West printers and binders now use round-hole perforations the same as in the East.

The second statement was that on a rotary round-hole machine, "skip perforations can be made by removing alternate pins from the wheel". As a matter of fact, skip (or "strike") perforating is done merely by removing the slider bar of the proper length and pushing down the punches, just as on vertical perforators. It is not necessary to remove any of the punches.

J. C. Patterson,
Manager of Sales.

F. P. Rosback Co.
Benton Harbor, Mich.

indispensable

To the Editor:

I am resuming my subscription to B&BP. I thought I could do without it, found I couldn't.

Achille J. St. Onge

The Salisbury Hill Press,
Worcester, Mass.

ruling impression

To the Editor:

We are having difficulty with some of our ruling that we have not experienced in the past, and would appreciate any information that might aid us in determining the cause of our trouble.

We are enclosing three sample sheets of ruling for your inspection. No. 1 sample is a 50% rag-content ledger. No. 2 and no. 3 are 75% rag-content. All samples are 28# substance. Note the ribbed effect on sample no. 3, caused by the downline ruling. This ribbed effect seems to be much more pronounced on sample no. 3 than it is on the other samples. We have tried various experiments, such as reducing the tension of the pens and changing the angles of the pens, and ruling with the grain of the paper and across the grain. Our only conclusion is that it is a condition of the paper stock.

Theodore R. Bartelt.

Globe Printing Co., Inc.,
Oshkosh, Wisc.

Answer:

These impressions are *not* caused by pen pressure upon the sheet. This fact we have proven by setting a solid faint-line pattern of 1/4" spacing, inking about one-third of the total number of pens, but running the complete set of inked and uninked pens at the same time. Only the *inked* pens showed ridges on the reverse side—see sample A enclosed. Note that the ridges are more pronounced when lines run with the grain of the paper. The wide dabs of ink also bear out this fact.

The density of this impression is governed by the surface-absorbent qualities of the paper. We have found in recent years that almost all grades of paper have shown characteristics of varying surfaces, sizing, etc., creating troublesome ruling problems. However, the paper mills we have contacted are very much interested and are working on standards of surface finishing toward the elimination of these ruling problems as much as possible.

The ruler is governed entirely by the paper surface as to preparation of his inks. If the paper surface is such that the ruling lines skip (lines not solid), he is compelled to dope his inks. The more dope required to rule solid lines, the greater the surface-cutting power, the thicker the lines, and therefore the greater the so-called impressions.

[The foregoing analysis was made by Richard Shoemaker Jr., Shoemaker & Co., N. Y. C.—Ed.]

glue

To the Editor:

In the February (1941) issue of the magazine, Popular Science Monthly, appears quite a lengthy article about a new adhesive called Cascamite. Very promising claims are made in connection with this glue, and I am wondering whether you have heard anything about its being satisfactory for bookbinding.

W. Prior.

Maplewood, N. J.

Answer:

Cascamite is a urea-formaldehyde resin which, since it becomes very stiff when it dries, is too hard and inflexible for bookbinding. It is really specified for wood-gluing. We suggest that you keep following the columns in B&BP for announcements of suitable adhesives.

dull-finish size wanted

To the Editor:

I am desirous of obtaining information about the following: A size for gold finishing that does not leave a glossy finish. I find that glair and also other finishing sizes leave a glossy finish. I wonder if some of your subscribers who are hand finishers could give me the formula for making a dull-finish size.

Hand Finisher.

Lorain, Ohio

A Pledge to Users of NATIONAL *Products*

THE WHEELS of American industry would turn but slowly if a steady flow of the proper adhesives were not forthcoming.

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We ask your cooperation in limiting your orders to normal quantities, and in affording us as much time as possible for the execution of your orders. We'll do our part!

NATIONAL ADHESIVES

DIVISION OF

NATIONAL STARCH PRODUCTS INC.

Bookvertising

business builders for creative printers and binders

Herbert J. Stoeckel, director of research

Carpets

"WHAT WE WANTED WAS A BOOK FOR carpet contractors, architects, interior decorators, owners and managers of important properties, to show them photographically what our company has actually done in solving a public carpeting problem, whether large or small".

That's the way Arto Funduklian, sales promotion manager of A. & M. Karagheusian, Inc., N.Y.C., makers of the nationally advertised Gulistan rugs and carpets, summed up the reason for issuing "Carpeting by Karagheusian in the American Scene Today", a bookvertising "beauty" if there ever was one.

One of the largest carpet manufacturing and importing organizations in the country, the company has included numerous photographs of installations extending from Mexico to Alaska, from California to New England, and including problems as different as that of the U. S. Supreme Court (dignity) and a stratosphere plane (lightness). As a matter of fact, to turn the leaves of this toothsome tome is to hop right on a magic carpet and to visit some of the nation's most important buildings, including impressive legislative structures, courthouses, theatres, radio studios, luxury trains and steamships.

"Since The House of Karagheusian does not sell its products directly, but supplies them through contractors and the contract carpet departments of department and furniture stores (of which the U. S. boasts more than 12,000), the book fits ideally into the company's selling picture," Funduklian said.

He added something very interesting: Old Man Appropriation (that ol' debbil) only allowed for a paper binding, but when the sheets were being printed by Aldus Printers, the N.Y.C. gravure specialists, Funduklian hurriedly called a meeting. Everybody agreed that it would be a sin to encase such beautiful sections in ordinary garb, and all thumbs went up for a hard cover! And so the ante was raised to cover the extra expense, and another Gustav Jensen design graced a casebound book.

What also tickled Funduklian pink is the fact that his brain-child, while for limited distribution to about 4,000, has made such a hit that a number of dealers not on the Karagheusian list have offered to buy the book for use as a selling instrument. Here is a book that for softness and dignity of illustration, for all-around impressiveness as a bookmaking job, and for results, is at once assigned to the upper bookvertising stratum.

"It's going to do a job for two years", Funduklian added, "and then there'll be another edition".

Grinding

WHAT'S TO BE DONE WHEN AN INdustry has no handbook or textbook to explain the correct and efficient use of equipment and products? Donning robe and mortarboard, this venerable sage of bookvertising divulges the simple answer: "Let the industry's trade association publish one."

That's what happened in the case of The Grinding Wheel Manufacturers Association and the Abrasive Grain Association, Worcester, Mass. According to Harry B. Lindsay, secretary-treasurer, the members of the two associations—manufacturers of grinding wheels and abrasive grain—realized that there was a lot of hit-and-miss grinding practice in the industry because of the varied and complex nature of many thousands of grinding jobs. Again, grinding technique had made big advances, and existing books were out of date. Booklets had been found to be limited in scope, and trade press articles couldn't satisfactorily cover such a weighty subject.

The result was "Grinding Wheels & Their Uses" by Johnson Haywood, writer of economics and technical books, who was especially delegated for the writing job because, frankly, he didn't know much about the exact subject and had to start from scratch! Lindsay tells us that the choice was made deliberately, experience having shown that "experts"—when they write a handbook—can't resist the temptation to unload their heavy, specialized knowledge.

What the associations wanted was a combination handbook and textbook that anybody, from foreman to apprentice, could understand and read with interest. A tip for bookvertising sponsors!

Written and manufactured in an edition of 16,000, at a cost of $25,000, the volume was distributed gratis by the associations to 14,000 names furnished by members, as well as to libraries and schools. The resultant "fan mail" almost swamped his office, Lindsay relates, and everybody's happy. So happy, that Johnson Heywood is starting work on a line-by-line revision and several new chapters. The Penton Publishing Co., which handled the production of the first edition and retailed it at $3 per copy, will also merchandise the new volume.

Tonsorial

WE HAD A SWELL TIME WITH Charles De Zemler the other day. One of the world's master barbers (he has 4 de luxe barber shops in mid-Manhattan, 3 in Radio City alone), De Zemler is also a world-traveler, speaks a flock of languages, including gum Arabic, and has a grist of fascinating stories to tell about celebrities he has known and served.

The important news, however, is that De Zemler has authored and published a book, titled appropriate-

Some Snappy Summer Styles in Bookvertising. Back: A trade association sponsors a much needed handbook; a noted master barber writes about his profession; a world-famous commercial organization publishes its history. Front: A pioneer all-color-photo catalog (to be reviewed in our August issue) makes its bow; a photo-engraving house issues a do-and-don't book for the graphic arts; a carpet manufacturer demonstrates visually how it has successfully serviced outstanding jobs. (Photo by Stadler Photographing Co.)

ly, "Once Over Lightly: The Story of Man and His Hair". "It represents years of research", he told us.

An orphan at 11 years, De Zemler became a barber's apprentice in his native Sweden, and later set out to see the globe. Certain frescoes in Egypt's National Museum at Cairo, portraying barbering in ancient times, inspired him years ago to start his famous collection of barbering pictures, utensils, objets d'art, and curiosa, which, valued at $100,000, is today unique, inimitable, and irreplaceable.

"Ever since I permanently located in N.Y.C. in 1914 I have wanted to write this book", he explained, "and now it's done". Stefan Salter of American Book - Stratford Press, N.Y.C., designed the handsome volume, which is so sprightly written (just as De Zemler talks), so chock-full of things-I-never-knew-till-now, that it's difficult to put it down. A pictorial survey of 120 illustrations from material in the De Zemler Collection and the Bettman Archive, N.Y.C., is an added fillip.

After presenting autographed copies to a special list of friends, customers, and foreign universities, De Zemler frankly has turned publisher and a copy is yours for $3.75, with the usual discount to booksellers. The volume is being featured to the barbering trade in a house ad in the barbers' official trade paper. "Time, research, and money went into the book, and all I'm trying to do is to about break even", De Zemler observed. "As a needed tribute to my profession, which dates back to neolithic man, the effort has been most worthwhile, and I've received national and world-wide acknowledgment for my effort." *Next!*

Potpourri

OUR BOOKVERTISING SCRIVENING activities bring to our desk a number of books that, because of circumstances, just somehow aren't reviewed right away, and are finally placed on a special shelf in our Library of Bookvertising, there to wait precisely an opportunity like this to mention them.

There is, for instance, "The House of Mitsui: A Record of Three Centuries, Past History and Present Enterprises." A 100% Japanese bookmaking product, having been manufactured in Tokio, this 88-page 6¼″ x 9″ cloth-bound volume encompasses the amazing true story of one of the world's greatest business and industrial organizations. For the story of The House of Mitsui is also the history of modern Japan, so closely linked has been the company's widespread interests with the rise of Nippon as a world and industrial power. There are many illustrations, including a number of Japanese prints, several in their original colors, including one by Hiroshige. The moral, we essay to point out, is this: If The House of Mitsui thinks well of a historical bookvertisement and puts money into it, how about the manufacturing companies in your territory?

Then there is "The Art & Technique of Photo-Engraving," a 64-page 5⅜″ x 7⅜″ capsule treatise on what usually seems a very technical subject, issued by the Horan Engraving Co., Inc., 44 W. 28th St., N.Y.C.

Featured in an ad carried in various commercial printing papers, the handy manual has had a brisk sale at $1, Horan reports, proving again that there's always room for an educational book in any industry.

Production Data

"ONCE OVER LIGHTLY" (270 pp., 6¼″ x 9½″): *manufacturer,* American Book-Stratford Press; *photo-gelatine illustrations,* Ullman Mfg. Co., Brooklyn, N. Y.; *stock,* Warren's "1854"; *cloth,* Holliston Aero; *stamping,* Dejonge imitation gold leaf.

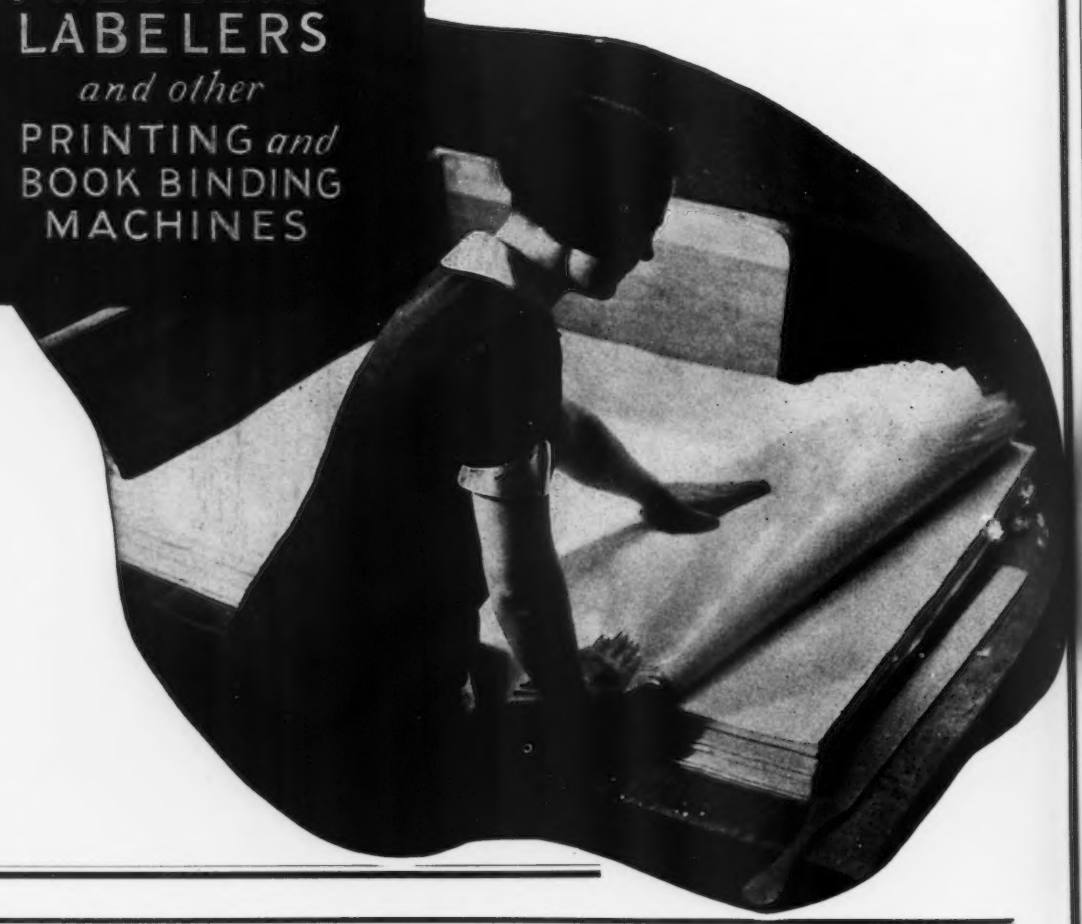
"GRINDING WHEELS . . ." (374 pp., 6¼″ x 9¼″): *printer,* The Penton Press, Cleveland; *binder,* Forest City Bookbinding Co., Cleveland; *stock,* Climax English Finish; *stamping,* imitation gold leaf.

"CARPETING BY KARAGHEUSIAN . . ." (116 pp., 9⅛″ x 12⅛″): *printer,* Aldus Printers; *binder,* Russell-Rutter Co.; *stock,* Chalfant's Brightwater Alcrest Gravure, antique; *cover,* Strathmore Beau Brilliant (Newport Blue) over boards; *stamping,* imitation gold leaf.

"HIDDEN TREASURE" (64 pp., 7″ x 10″): *composition,* Superior Typography, Inc.; *printer,* Einson-Freeman Co.; *binder* (Plastic Binding), Brewer-Cantelmo Co.; *stock* (de luxe edition) Maxwell linen-finish offset, (consumer edition) Maxwell opaque offset; cover, same materials.

PAPER HANDLN

PILE FEEDING
in
FOLDERS
PRESSERS
LABELERS
and other
PRINTING *and*
BOOK BINDING
MACHINES



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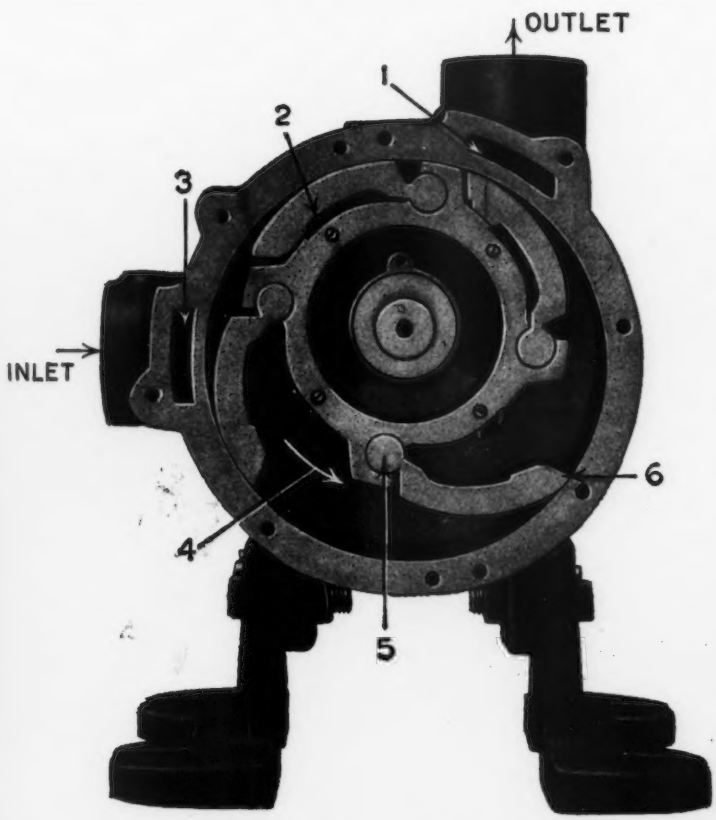

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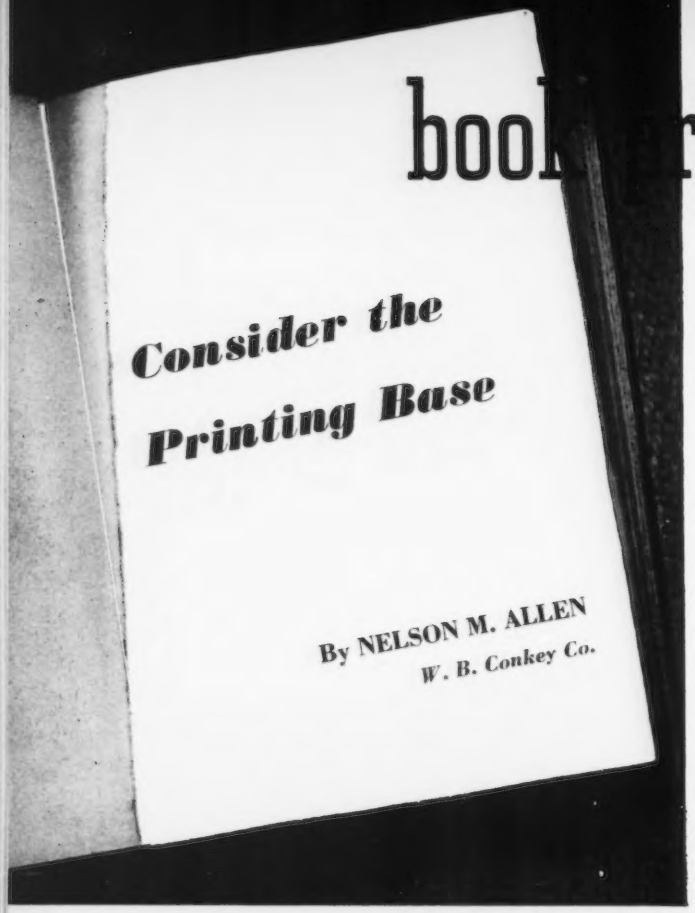
book printing technique



THE APPLICATION OF A LITTLE THOUGHT AND A LOT OF common sense to the question of the type of base to use for printing the job at hand may well be the determining factor in making the presswork summary sheet show a profit on that job.

There are three main types of base commonly used: adjustable sectional base, square sectioned base with diagonal tracks for hooks, and toggle or honeycomb base. Each style of base has its own very definite use to gain best results.

adjustable sectional base

WHEN A JOB TO BE PRINTED has a sufficient number of pages to require two or more press forms, the base may be made up of steel sections with fixed guides at the top and one side, and with ratchet screw guides at the bottom and the other side. This provides a satisfactory method of holding plates in position and an easy, time-saving way of changing plates on the press for all successive forms after the first.

The first form may be prepared in advance by locking the base in a chase and laying the plates on the base. To avoid rebuilding the base on the press for successive forms, all plates should be uniform in size.

When the form size approaches the maximum bed size of the press, then it becomes necessary to lock as much of the form as possible in a chase. After sliding the form on the press bed the chase must be removed, the additional base sections added, and the complete base locked on the press bed. The changing of a set of plates on the press from one form to another is economically done by the use of a ratchet, which will loosen the ratchet screws in a fraction of the time required with other bases, where a key is used to loosen hooks.

A brass ratchet is desirable since its contact with the steel ratchet screws will not cause excessive wear. Frequent replacement of ratchet screws is necessary when steel ratchets are used.

Sometimes it is necessary to print books carrying two folios on each page, the regular one at the top on the same line with the running head, and a special one centered at the bottom of the page. This can be accomplished without difficulty by using adjustable sectional base and allowing space at the bottom of the page for a Linotype slug to be dropped in position on each page when the plates are changed from one form to another. Some other types of base would require the making of patent-base electros to accomplish the same results.

sectioned base with diagonal track

FORMS CONTAINING CATALOG PLATES not uniform in size or having bleed borders and rules are more economically made up on sectioned base with diagonal tracks for hooks. The fact that the hooks run along diagonal tracks permits their moving to hold various size plates, without the necessity of lifting the hooks from one position to another.

The method of moving a hook by the inserting of a key which will make an appreciable move with a slight twist of the key handle, tends to permit the changing of irregular sizes of plates from one form to another in the least possible time. Since this type of base must be locked in a chase, the complete bed capacity of the press cannot be used unless the chase is removed on the press bed, additional sections or half sections added, and the entire base locked on the press bed.

Because of modern trend in designing books containing a great number of illustrations that bleed at top or bottom and outside of the page, a base that permits adjustments to various sizes of plates is an essential part of base equipment in the larger pressrooms of today.

On book work it is sometimes advisable to use a sectioned base with diagonal tracks to print the backup forms either on a companion single press or on the

Locking plates into position at the Conkey plant

second bed of a perfecting press. This permits the pressman to move the backup plates into register before submitting a sheet to the line-up department for final position O.K. Moreover he can go ahead with makeready without waiting for a position O.K., since any additional moving of plates will be minor and will not affect the makeready.

toggle or honeycomb base

For color work of two or more colors, toggle base has a very definite place. Forms may be prepared completely in advance and, by the use of an oiled stone proof or an offset press proof of the key color, the forms for the second, third, and fourth colors may be built with a reasonable degree of accuracy, thus reducing costly press register time to a minimum.

Toggle bases are held together by quoinless chases that can also be made a usable part of the base by having the sides parallel to the press bearers, and by having the side opposite the gripper drilled the same as the sections of the base. Very small moves of plates can be accurately made, but if major moves are required it becomes necessary to move the hook to another hole in the base. However, most of the major moves are made before the form is actually sent to press.

When it becomes necessary to cut a color plate into several pieces for register purposes, it is much easier to work with toggle base since there is room to use as many hooks as the size of the plate will permit. Thus a form made up of a large number of small plates can be registered with greater economy of time than when using other types of base.

It is often found necessary to lift forms off the press because of unforeseen delays, such as paper or ink shortage, or slow drying of ink on the first side of a work-and-turn sheet. If a form of plates is made up on a one-piece honeycomb base, lifting of forms can be accomplished with a minimum expense; and usually the greater part of the makeready time can be saved by preserving the makeready and replacing the form on the press from which it was lifted.

Toggle base and hooks are advisable in the progressive plant, since when using them there seems to be a minimum of accidents due to plates becoming loose while presses are running. And with the smaller, high-speed automatic presses of today, press running time represents a major part of the earnings of the business.

In May, 1939, Nelson Allen migrated to the Middle West to become assistant to J. B. Ware, general manager of the W. B. Conkey Co., of Hammond, Indiana. Mr. Allen is one of the early graduates from the Department of Printing at Carnegie "Tech", and this spring was elected a regional vice-president of the Carnegie Printing Alumni. His 18 years' experience in the printing industry has covered advertising and printing sales, production planning, plant layout and plant management.

Paper Sizes Standardized

Printed copies of Simplified Practice Recommendation R22-40, Paper, are now available, B&BP is informed by National Bureau of Standards.

BOOK PRINTING NOTES

"Arithmetic for Printers"

"Arithmetic for Printers," by J. Woodard Auble, an authoritative volume covering basic mathematics for all printers and especially the book printer, has recently been issued by the Manual Arts Press, Peoria, Ill. It contains 180 pages of explanatory text matter, mathematical formulae, charts, drawings and illustrations, and should prove of inestimable value to apprentice and expert printer alike in planning and estimating any printing job. The 14 chapters, which range from fundamental operations to planning a harmonious job, include such important subjects as percentage, the point system, spacing, copyfitting, ratio and proportion, paper, and ink estimating. Author Auble, who has had 21 years' teaching experience—7 of them in the United Typothetae School of Printing—is instructor of printing in the Arsenal Technical School, Indianapolis.

Precision Overlay Board

Better makereadies at lower costs are possible with Cantine's new Precision Coated American Overlay Board, it is claimed by the Martin Cantine Co., Saugerties, N. Y. Briefly, the process involves pulling of a proof in acid-resistant ink upon a sheet of the board, and its immersion in a chlorinated lime solution which etches down the highlight areas and provides full gradation of tones. The impression is fixed in clear water and the overlay imposed on the key sheet in proper position.

The result is said to be clean, smooth reproduction of fine-screen halftones. An illustrated booklet, available on request, gives detailed information on this chalk-coated board, complete directions for its use, a list of the necessary supplies, and includes a card inviting a free demonstration.

Plate Vies with Offset Prices

CHICAGO ILL. Nu-Era Monoplate, an adaptation of the preparation of offset-process copy to letterpress printing, was announced last month by the Nu-Era Photo Engravers, 732 S. Sherman St. From original illustrations, either photos or artwork, plus type prpofs, a single combination plate is made on what is said to be an improved patented metal. Excellent results on halftones up to 150-line and on color and benday color work are claimed. Copy is prepared exactly as for offset printing, from copy pasted upon a single sheet. By the use of Step and Repeat Monoplates, from 6 to 600 cuts in a single plate for multiple printing of labels, etc., may be obtained.

Meat for Lithographers

CLEVELAND O. Hints for lithographers are multitudinous in the new "Harris Impressions," 4-page periodical issued by Harris-Seybold-Potter Co. Besides a lead article by R. V. Mitchell, H-S-President, on losses from obsolescent machinery, there are selling tips, advice on how to dry lithographic inks properly, a story on greeting card production, and a tip on an offset blanket wash. "Impressions" is punched for filing in a loose leaf binder.

Infra-Red for Drying Jobs

An adaptation of its current infra-red process for drying printed sheets or the varnish and lacquer applied over them, the Fostoria EvenRay Parasphere has been announced by the Fostoria Pressed Steel Corp., Fostoria, O. It is claimed that lower wattage infra-red lamps may be employed to secure more even distribution, resulting in smoother and richer surfaces.

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Du Pont "destroyers" blast Guildsmen

NEW YORK CITY With high resolve to conquer the Du Pont softball "Destroyers" or bust, 40-odd members of the Bookbinders Guild, set forth on the damp and foggy morning of Saturday, June 14. They were bound for the annual outing as guests of the Du Pont Fabrikoid Division at Rockview House, Port Jervis, N. Y. "Rain or shine, we go" was the watchword, and "rain and shine" was what they got. By the time the group were at the halfway mark on their bus journey, the rain had departed for other climes and the shine was approaching.

With entertainment chairman Jimmy Hayes acting as master of ceremonies, and secretary H. Arthur Busch dispensing "good spirits" to any who seemed disconsolate, the trip passed quickly, and the singing, rollicking binders disembarked at Rockview House in fine fettle. Lou Utley, Fabrikoid's genial representative, welcomed the arriving guests with handshake and camera.

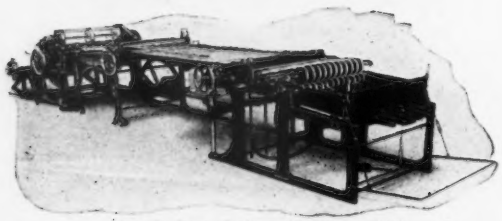
Lunch was served as soon as the travelers—a few arrived by car—had gotten the kinks out of their legs. Cold cuts and their appurtenances, liquid and solid, vanished in record time, and the party, 128 in all, repaired to the ballfield for the traditional game.

The clarion voice of John Kelly (Edition Bookbinders) summoned his Di Maggios, Durochers, and Ruths to the diamond, and in a few minutes the supremacy of Du Pont was once again proven as the first inning saw them to a comfortable margin. But the binders did hold them to a score of 11-5. Those not so interested in softball found solace in golf, swimming, riding, or a deck of cards.

Came 7 o'clock, and a tasty steak dinner was polished off in the big circus tent that housed the party. Rain and after-dinner speeches commenced at the same time. William Ader, Guild president, expressed the group's thanks and passed the mike on to Secretary H. Arthur Busch, who seconded the motion. "Hoppy" Hopkins of Du Pont extended an invitation to return next year, and back rolled the bus to N. Y., trailed by a thunderstorm all the way.

1844 1941

Faster Production Cuts Unit Costs



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Exclusive Hickok Features Speed Up Disc Ruling

★ Sturdy construction of Roll Cut-off Feeder makes heavy duty cutting possible.
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The above features and many others allow the operator to produce more work of a better quality than any other Disc Ruling Machine. Manufactured in two sizes to take paper up to 38 and 43 inches wide.

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THE W. O. HICKOK MFG. CO.

Harrisburg, Pa., U. S. A.

librarians learn at binding clinic

LESS DAMAGE FROM A library binder's point of view may be done to library volumes as a result of the ALA Bookbinding Clinic held June 20 at Harvard University as part of the ALA convention in the Hotel Statler, Boston. Six experts discussed with 130 librarians (one from Vancouver, B. C.) on the fine points of library binding and the repair of damaged books.

Thomas P. Ayer (Richmond Public Library) acted as chairman of the clinic, assisted by Pelham Barr, LBI executive. Lee F. Zimmerman (Minnesota State Dept. of Education), chairman of the ALA Bookbinding Committee, arranged the meeting.

Frieda P. Boessel (Baltimore Public Library) argued for gay, attractive colors on children's books, because of the need for bindings to make a favorable impression on juvenile readers. She cited examples showing increased popularity of certain books after rebinding. Illustrated covers were mentioned as a great improvement.

time to rebind

EARL W. BROWNING (Peoria Public Library) suggested that librarians might save much valuable time spent in trying to repair books too far gone, by sending them out for rebinding. He expressed his horror of the gummed strips so often used and so hard to remove as to make rebinding almost an impossiblity. Don't try to drill holes and stitch books, he warned, instead of having them oversewn. An increase in the practice of discarding old, worn-out books was Mr. Browning's final recommendation.

William R. Thurman (N. Y. Public Library) extracted some valuable pointers from his long experience with rebinding of periodical and reference books. Emphasizing the difference between binding these and binding ordinary circulating books, he suggested his hearers should consider: the amount and manner of use; kind of reader; rate of wear; duration of usefulness of contents; value and replaceability; size and weight; kind of paper; margins; plates, maps, inserts, etc.; points of maximum wear; and the condition of the volume.

From these he went on to a discussion of collating and the responsibility for it; spiral bindings, and bulky saddle-stitched magazines, ending in a plea that the librarian consult the binder on unusual problems.

on rare books

THE CONCLUDING SPEAKER at the clinic was Dr. Hellmut Lehmann-Haupt (Columbia University), authority on rare books and bindings, who amplified his talk with slide films of books and pamphlets of this nature, and the manner of rebinding them. The problems of small libraries with a few old and rare books were next taken up.

The speaker reminded his audience that Class A library bindings were created for a definite purpose and that ordinary methods are not suitable for old and rare books. He deplored the use of "art" bindings, lavish with gold, for 18th- and 19th-century books, and declared that restoration and proper treatment of old books requires binderies specially organized for the purpose.

In the lively discussion period which followed, queries ranged from lamination for the preservation of old books to bleed illustrations and the binding of heavy volumes. Samples of rebound books, good and bad, and badly mended books, were shown to illustrate different points.

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TODAY! Make a list of every piece of idle or surplus equipment in your plant.

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August is the time to turn that idle machinery into cash.

The cost is only 35c per line—minimum insertion $3.00 entitles you to 9 lines of copy.

TODAY! Don't delay! Forms close July 22nd!

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$5

for best solution of emergency problem

ANOTHER OF UNCLE SAM'S engravings is on its way to another bright binder who took out $1 worth of time to jot down a few notes for B&BP's "Trickiest Binding Job of the Month" and earned himself $5 for his trouble. It could just as well have been you—if you had obeyed that impulse!

And now, what with certain shortages, higher prices, and a score of other things interrupting your production schedule, you've probably had some especially tough nuts to crack, possibly jobs affected by priorities or other defense orders. How have you managed? What substitutes have you had to use? What changes in operating procedure were involved? Now is the time to get into the contest with both feet. Here's all you have to do:

Send us a sample of some interesting job you've done within the past year. Write us any details connected with it that you can think of—what was most difficult, how you licked the problem, and other pertinent facts. (We will omit customer's identification if requested.) If it is a prizewinner, our staff will write the story and submit it to you for approval before publication. Just address your package to the Contest Editor. BOOKBINDING & BOOK PRODUCTION, 50 Union Sq., N.Y.C.

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Continuous Guard for making books flat-opening

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Perfection Book-Back Company

blessed events

LOS ANGELES CAL. To Henderson Trade Bindery & Cover Co., 2814 S. Grand Ave., a Christensen stitcher, Model W Cleveland folder, and a Wright drill. Celebrating 20th anniversary, 8th in present plant. The difficulty of obtaining sufficient competent help, both female and male, but especially the latter, is giving the company some concern.

MT. VERNON N. Y. To the Golden Eagle Press, 34 N. Bond St., 3 new Linotypes.

NEW YORK CITY To Advance Bookbinding Co., 270 Lafayette St., a Stimpson eye-letting machine.

To National Ruling & Binding Co., paper rulers and binders, 270 Lafayette St., Nygren-Dahly rotary snap-out machine with scoring and perforating equipment, and Brackett 30 x 30 automatic jogger.

To the H. Wolff Book Manufacturing Co., 508 W. 26th St., 6 new Linotypes.

SHELBY OHIO To the Shelby Salesbook Co., 20% more storage space by the completion of a 2-story addition to the company's plant this month.

Keratol issues price lists

The Zapon-Keratol Division of the Atlas Powder Co., Newark, N. J., has taken the bit in its teeth and issued new price lists on Booktex and coated quality binding cloth, with the hope that they may be able to maintain them for some time to come. For several weeks, due to the price turmoil, Keratol had been unable to get out a list, and the new one is dependent upon the behavior of the prices of cotton goods and other materials. The firm asks that customers allow a little extra time for delivery because of the heavy demand, although thus far it has been able to keep up with orders on practically all qualities.

the paper cutter in the bindery

(continued from page 20)

work, but it determines the rate of output by its own operating speed. At no time is the operator in close proximity to the moving knives. If the smooth flow of work should be disturbed, an emergency safety device acts instantly to stop the machine.

The continuous book trimmer may be adjusted to trim many different kinds of work with equal accuracy. Magazines or edition books, thread-sewed or wire-stitched in either saddle or side wire style, may be handled in a wide range of sizes from 12"x16" maximum to 4"x6" minimum. An average operating rate is 24 piles per minute, although many plants operate the machine successfully at higher speeds. A pile 6" high can be fed.

new folder on Brackett jogger

A new descriptive folder has just been issued by the Brackett Stripping Machine Co., detailing the features and capabilities of the improved Brackett Jogger. Printed attractively in two colors, the folder carries comprehensive photographic views showing the machine in action on various types of jogging such as tissues, carbon sets, lifts at the cutter, and two-at-a-time lifts of different sizes. A copy can be obtained by writing to the Brackett Stripping Machine Co., 608 S. Dearborn St., Chicago, or 330 W. 42nd St., N.Y.C.

J. H. Talbot Martin

NEW YORK CITY J. H. Talbot Martin, president of the Martin Machinery Corp., manufacturers of bookbinding machinery at 50 Church St., died late last month at the age of 75.

The Peerless Eagle trademark identifies each roll of Peerless Leaf. It is your guarantee of quality and performance.

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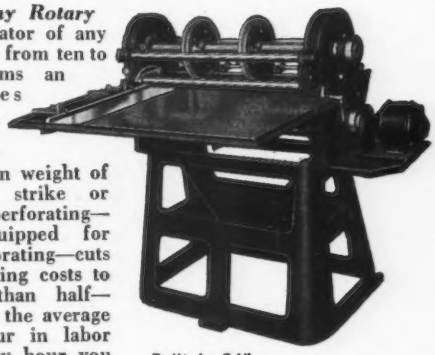

Built in 24", 28" and 30" sizes.

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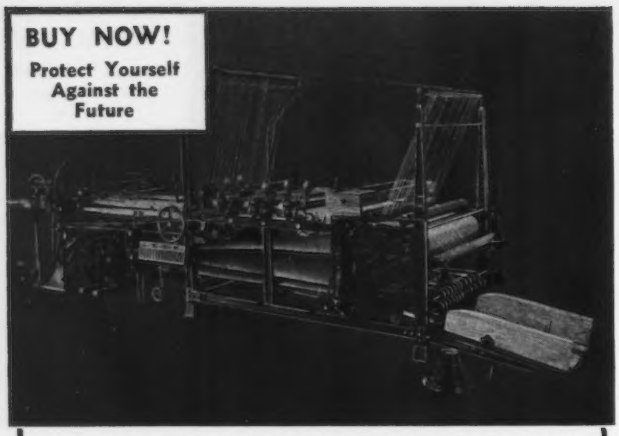

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on tour

Here's the latest schedule of some of the AIGA traveling exhibits:

"50 Books of the Year": George Washington University Library, *Washington, D. C.*, July 7-Aug. 4.

"Book Jacket Exhibition": Annual Convention, Internat'l Association of Printing House Craftsmen, *Baltimore, Md.*, August.

"Techniques in Book Illustration": *Brooklyn, (N. Y.)* Museum, to Sept. 15.

"Work of Pynson Printers": Enoch Pratt Free Library, *Baltimore, Md.*, July 14-Aug. 2.

CALIFORNIA Best Western Books of 1941: July 1-17, at the *Los Angeles* Public Library; July 21-August 8, at *Claremont* College Library. Sponsored by Rounce & Coffin Club.

Gage on education

CLEVELAND O. Harry L. Gage, vice-president, Mergenthaler Linotype Co., gave the keynote address at the Educational Conference of the Graphic Arts, held at the Hotel Hollenden June 29-July 2. Mr. Gage's topic was "The Place of Graphic Arts Education in a Program for Common Defense." George J. Bilsey, teacher in Cleveland's East High School, gave a 5-minute address and demonstration of bookbinding as part of the scholastic section of the program. Chester A. Lyle, Nat'l Graphic Arts Ass'n head, presided at several sessions.

degree to Plimpton

NORTON MASS. Herbert M. Plimpton (Plimpton Press, Norwood), president emeritus of the Boston Bookbinders Guild and distinguished book craftsman, received an honorary doctorate of humane letters at the 106th Commencement of Wheaton College on June 16.

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toward better illustrations

BROOKLYN N. Y. The artist making illustrations for printed reproduction, should keep uppermost in his mind the thought of making a working drawing for reproduction rather than a pretty original. Based upon this thought, the "Printed Art" exhibit, at the Brooklyn Museum, opened May 28 and will run to Oct. 18.

The AIGA's traveling perennial, "Techniques in Book Illustration," now in its second year, constitutes the book portion of the exhibit. Compiled by Milton B. Glick (Viking Press), the section will remain until Sept. 15. It is composed of examples of a half-dozen methods of reproduction and includes original artists' sketches, process color proofs, plates, and the final printed book illustrations.

Among highlights of the exhibit are: "Last of the Mohicans," designed by Will Ransom, a combination of a black halftone key plate for offset, with 5 additional colors by letterpress; "East of the Sun and West of the Moon," designed by Mr. Glick, sheet-fed gravure reproduction of an original etching; "Seven Simeons," also by Mr. Glick, 4-color letterpress of a line drawing; and "Ballet Shoes," designed by Evelyn Harter, offset reproduction of an original pencil sketch with color separation by the artist.

binders swell British army

British bookbinders of the age of 35 or less are now entering military service, as a result of the raising of age limits in various sections of the printing trades, hitherto reserved. Beginning at a date not yet set, but presumably in the near future, there will be no reservation for bookbinders of military age, and men will be required for service in any of the armed or civil defense forces. The same regulations apply to most other workers in the printing, publishing, and process engraving trades, including operators on binding, folding, blocking, ruling, or embossing machines. They also apply to guillotine cutters, with the exception that the latter may volunteer or be called up for service in a trade capacity.

edition binders sign with union

NEW YORK CITY Wage increases of from 4% to 15% for bookbinders in New York City, which will add between $300,000 and $400,000 to city edition bindery payrolls, are part of the new contract negotiated between employers and the union on June 30. The agreement is between the Edition Bookbinders Association of N.Y.C. and the men's union, Local No. 25, International Brotherhood of Bookbinders, and went into effect on July 7, to expire Jan. 6, 1943.

About 2000 bindery employees, including unskilled and semi-skilled employees, represented for the first time in the negotiations, are covered by the new contract. Rules and regulations for these classifications are included in the agreement, which provides for a closed shop, no strikes, lockouts, or stoppage of work, and a definite procedure for handling of complaints and for arbitration. A 5-day, 40-hour week is also established by the contract.

An amendment lengthening the apprenticeship period for bindery women from 1 year to not less than 2, was recently adopted by the International Brotherhood of Bookbinders. Several other amendments to bring the constitution up-to-date were also adopted.

The IBB has scored victories in recent NLRB elections in Ashland, O., St. Joseph, Mo., and N.Y.C. The Brotherhood has also granted charters to Bookbinders and Bindery Women Locals in Ashland, E. Stroudsburg, Pa., and Yakima, Wash. New wage scales have been negotiated by locals in a number of cities.

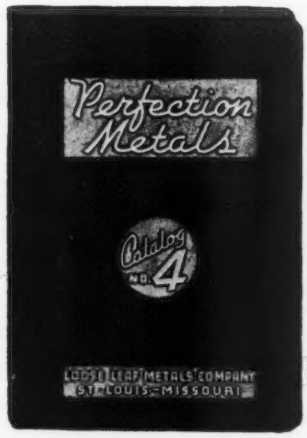
plans de luxe editions

NEW YORK CITY A series of limited de luxe editions of new books, to be furnished in gold-colored slip cases, has been announced for the fall by the Hyperion Press, 18 W. 56th St. Special expensive bindings will be utilized, of which Hyperion will announce details later.

OUR *New* CATALOG

Illustrating a complete line of METAL PARTS FOR LOOSE LEAF BINDERS

is just off the press



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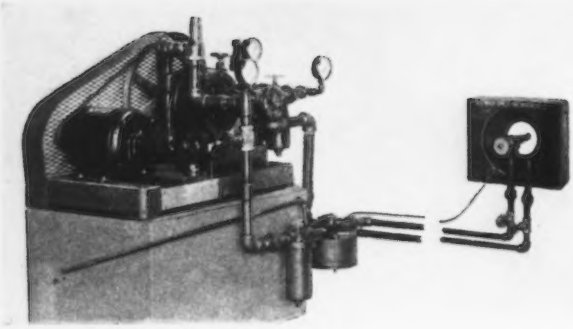

Leiman oil burner

oil heat for casting

Leiman Bros., 172 Christie St., Newark, N. J., announces a single- or multiple-burner fuel oil burning unit which they suggest may be used in the stereotyping room of a book manufacturing plant, as well as to provide steam power or heating for the building. Feature of the unit is the use of a single air pump from which may be fed a series of burners. The pump may be situated at some distance from the points at which the burners are located, only the latter's nozzles appearing at the heat delivery point.

Ignition is secured by use of a gas pilot, said to be non-extinguishable. Considerable savings over other types of fuel for heating and melting operations are claimed for the new burner. Full details may be obtained from the manufacturer.

help for rebinders

A precision line finder said to save moments in lettering books for rebinding is a new attachment for the Bigbench gold stamping machine, just announced by the Kwikprint Co., Inc., 605 W. Washington Blvd., Chicago. It provides a dial graduated to 4 positions of 18 points each, or 72 points for a complete turn, to enable the stamper to quickly locate the correct position for stamping. A full set of aluminum backbone strips is included with the attachment. Copies of the new

Kwikprint with line finder

SHRYOCK BROTHERS

BINDERS BOARD

"PAPYRUS MILLS"
1790

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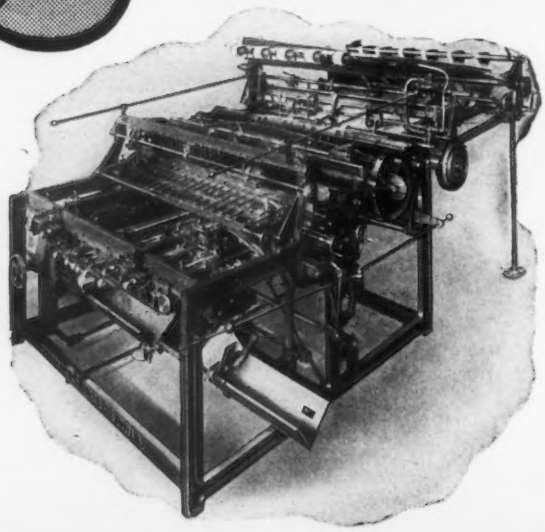
3 SIZES *with feeders*
56 inch, 62 inch, 74 inch
QUADRUPLE FOLDERS



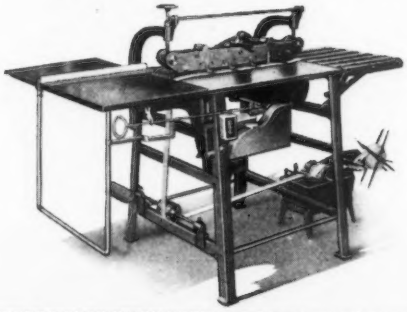
CHAMBERS BROTHERS COMPANY
Fifty-second Street at Media Philadelphia, Pa.

EQUIPMENT

Kwikprint catalog are available from Dept. 324, the company states, or from offices of Gane Brothers & Lane, distributors.

Pleger stripper improved

Four major improvements at no increase in price have been effected by the John J. Pleger Co., Chicago, in the Pleger Stripping Machine. The motor size has been increased to 1/3 h.p.; a direct drive from motor to gear change box has been added to eliminate all belts in the motor drive; new gearing has been developed to secure 6 stripping speeds instead of 4, and lastly, foot control of the clutch has been provided, in addition to hand control, to faciltate better handling of the machine. These improvements, according to the announcement, have been made to satisfy the appeal for increased production.



Tauber Multi-Rings

Tauber-Tube rings the bell for another advance in the field of plastic mechanical binding with the announcement of Tauber Multi-Rings. These plastic loops fit into the slotted holes punched by the regular Tauber-Tube dies. One end of the coil is inserted into the hole and, with several twists, the ring spins into its proper place. No extra equipment is needed by licensees to handle this addition to the Tauber line. The Multi-Rings come in choice of the patriotic colors, red, white, and blue, with other colors on order ,and in diameters ranging from 1/4" to 1".

circular shows shafts

A 6-page folder just issued by the Cameron Machine Co., 61 Poplar St., Brooklyn, N. Y., is devoted entirely to mill roll shafts and rewind shafts for use on slitting and roll-winding machines, winders, rewinders, web printing presses, coating machines, combiners, laminators, waxers, and, in fact any kind of processing machine operating from a roll or rewinding into rolls. In the folder are shown 27 different shaft styles, and other styles not illustrated are also available.

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PROFITS ZOOM

SAVE 30% TIME

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PASS BOOKS
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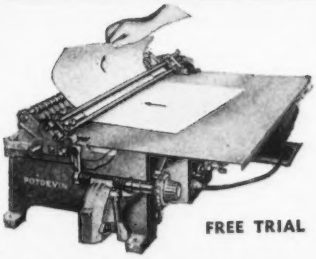

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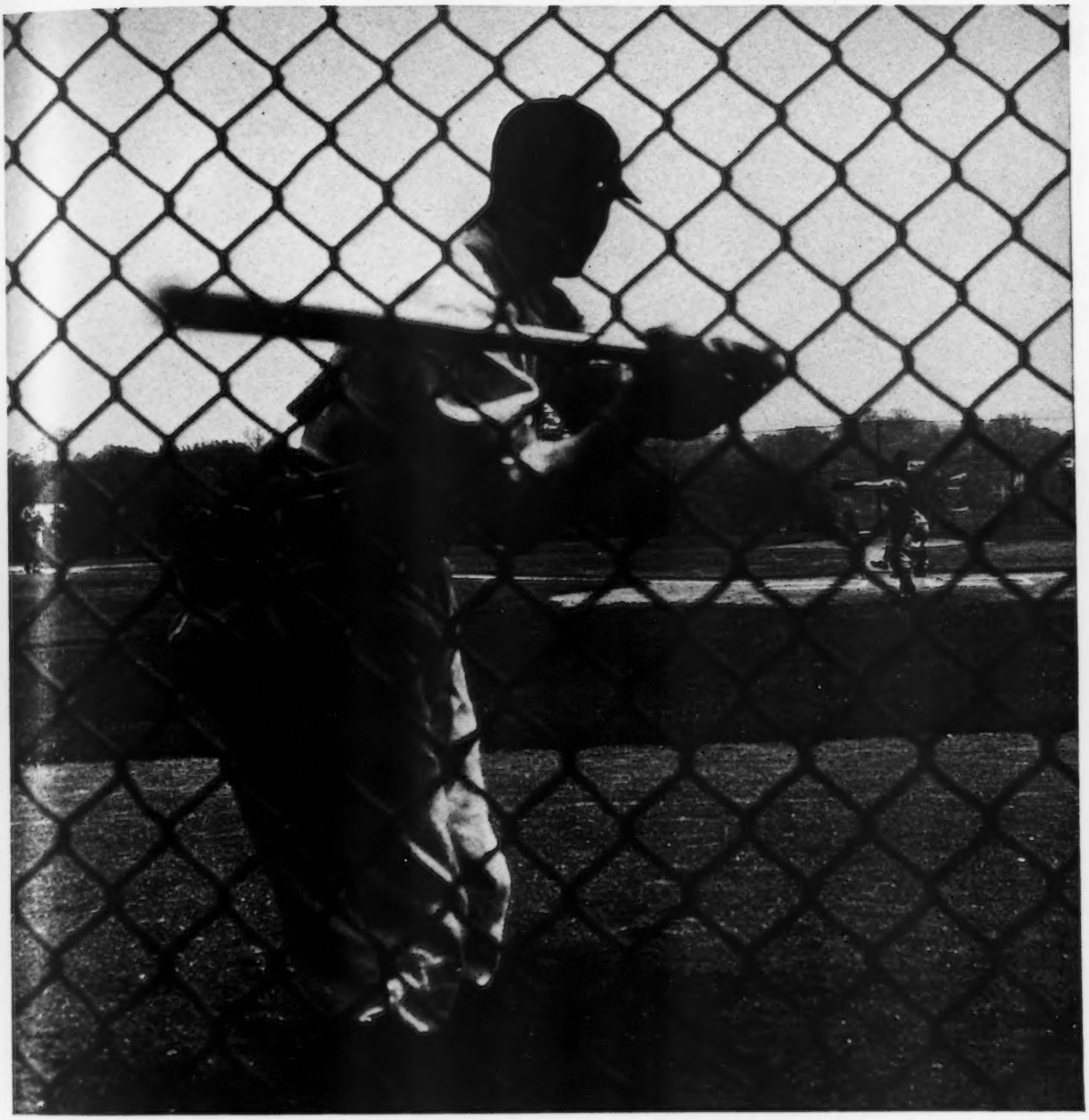

"IN THE CLUTCH" A ball player's ball player is the fellow who can be counted on when a hit means the ball game . . . a guy who comes through " in the clutch." When time means nothing, quality and service are taken for granted; but when the pressure is on, it's nice to know that FLOWER is your electrotyper.

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Linotype's representation in the field of better bookmaking in America increases through the years. For a convenient yardstick the annual *Fifty Books of the Year* exhibitions of the American Institute of Graphic Arts may be used as an instance of record. Since 1923, when the Fifty Books idea was inaugurated, Linotype selections have averaged 42.7%. In the last six years that average has topped 57%—rather definite indication, we think, that Linotype faces fit any and every kind of book.

In the present 1941 Exhibition Linotype has scored 62% by accounting for thirty-one of the Fifty. These fine books are limited and trade editions with a price range of from $15.00 to $1.25, and their average price is more than $4.50 each.

The ranking Linotype faces in the 1941 exhibit include Baskerville, used for eleven books; Granjon in second position through its use for five; Janson for four; Electra for three; Caledonia, Estienne, and Garamond each for two; and Bodoni and Original Old Style for a single title each.

And in the field of textbooks Linotype dominates too. The recent Sixty Textbook exhibition of the Institute, third in its annual series, saw Linotype far in the lead by accounting for thirty-eight of the chosen Sixty—a representation of 63%.

Again Baskerville was the popular leader, accounting for eleven of the Linotype-set thirty-eight. Granjon ranked second with its use on eight books; Caledonia, Electra and Janson each were used for four, and Old Style No. 7 for two. The five other books were set in Bodoni Book, Garamond, Garamond No. 3, Memphis Light, and Textype—one volume in each face.

Linotype's score in fine book exhibitions these last twelve months is indicative of its leadership, which has developed naturally through the twin factors of typographic quality and economy of production. LINOTYPE, BROOKLYN, N. Y.

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Electra with Electra Cursive, 8 point. Electra Cursive has the desired stress to use within body matter *for emphasis*, as illustrated here. To convert outstanding fonts of the original Electra with Italic to the Cursive *only the lower-case*

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Electra with Electra Cursive, 10 point. Electra Cursive has the desired stress to use within body matter *for emphasis*, as illustrated here. To convert outstanding fonts of the original Electra with Italic

Electra with Electra Cursive, 11 point. Electra Cursive has the desired stress to use within body matter *for emphasis*, as illustrated here. To con-

Electra with Electra Cursive, 12 point. Electra Cursive has the desired stress to use within body matter *for emphasis*, as illustrated here.

7 AND 14 POINT IN PROCESS

** To convert outstanding fonts of the original Electra with Italic to the Cursive only the lower case letters, the & and the f ligatures are needed.*

Invented Confusion

By WILL RANSOM

PARAPHRASING, IN OUR VERnacular, a sentence by Stella Benson—"the conservative and timid makers of books wear consistency as a flower, the imaginative designers fling it joyfully behind them." The former, at best, never make mistakes nor, in Frederic Warde's phrase, "do anything to offend one's sense of form." The latter, unless curbed by instinctive good taste, sometimes achieve weird effects that are worth preservation and study as examples of what should not be done. Showing one such specimen here gives it more importance than it merits, but serves as a reminder that ignorance or carelessness or misdirected ingenuity are not practical bases for constructive progress.

AS POETRY, it is fair to pretty good and worth a reasonable amount of typographical attention. There were local reasons, too, at the time of publication, for giving it "smart" treatment and the result was certainly intentional.

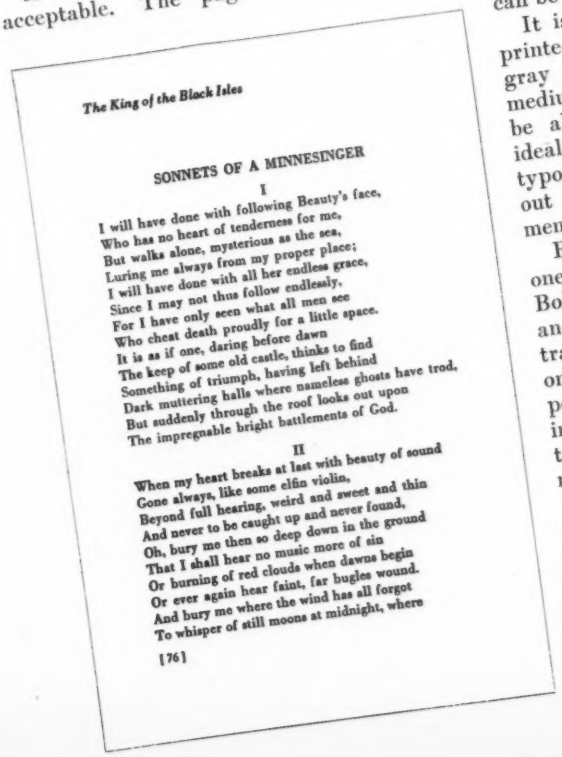
A few details are creditable, or at least acceptable. The page size, whether by accident or design, is related to the longest lines and runovers are rare. All the poems can be read without serious difficulty. But...

King
OF THE
Black
Isles

J. U. Nicolson

CHICAGO
COVICI-McGEE CO.
1924

It is set in Bodoni, apparently Bold as printed on most pages but in occasional gray areas identifiable as the (original) medium weight. As type selection it might be allowed as passable though far from ideal, and accepted as a basis for consistent typography, if the rest of the book carried out the "harmony of related elements" mentioned last month.



The King of the Black Isles

SONNETS OF A MINNESINGER

I

I will have done with following Beauty's face,
Who has no heart of tenderness for me,
But walks alone, mysterious as the sea,
Luring me always from my proper place;
I will have done with all her endless grace,
Since I may not thus follow endlessly,
For I have only seen what all men see
Who cheat death proudly for a little space.
It is as if one, daring before dawn
The keep of some old castle, thinks to find
Something of triumph, having left behind
Dark muttering halls where nameless ghosts have trod,
But suddenly through the roof looks out upon
The impregnable bright battlements of God.

II

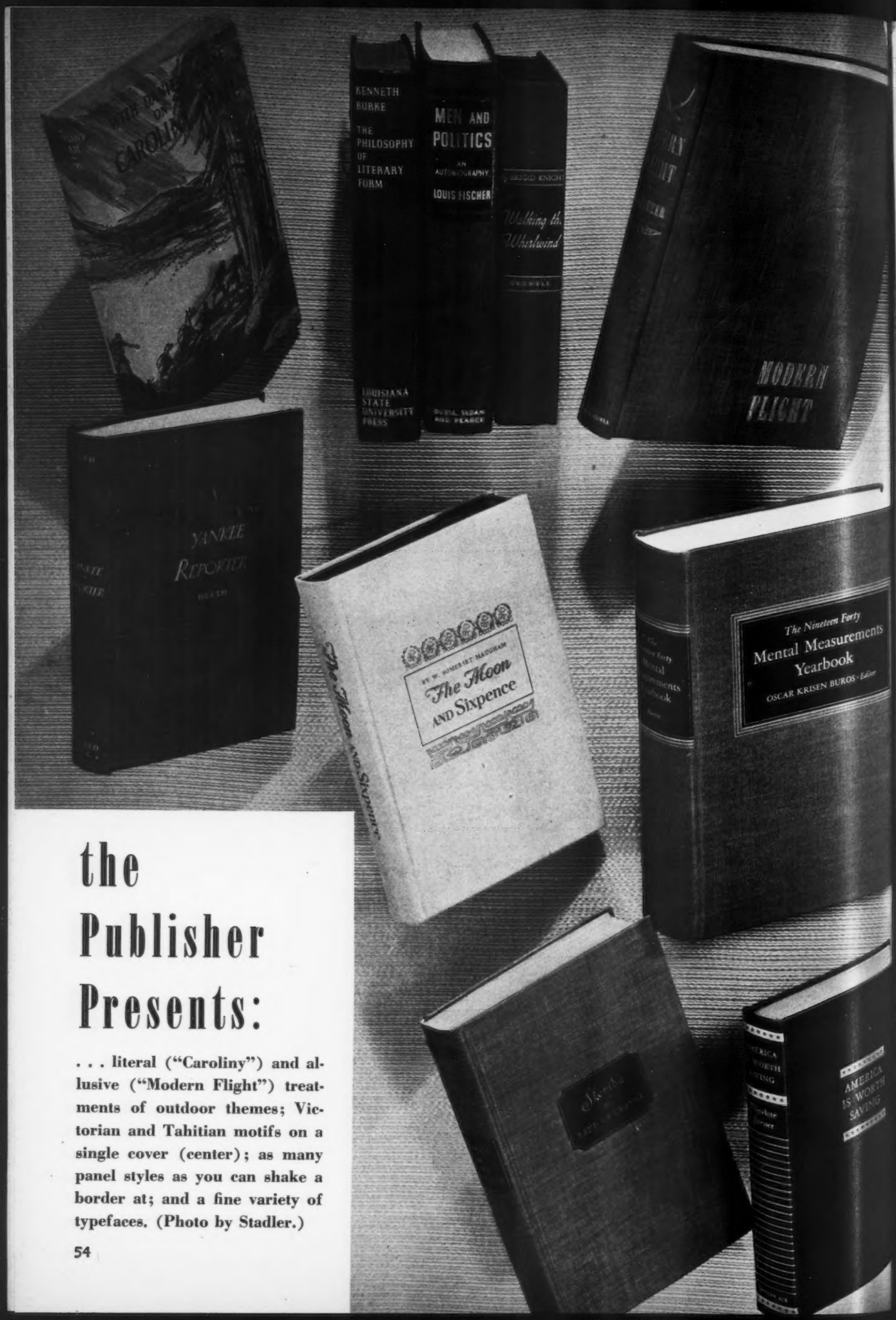
When my heart breaks at last with beauty of sound
Gone always, like some elfin violin,
Beyond full hearing, weird and sweet and thin
And never to be caught up and never found,
Oh, bury me then so deep down in the ground
That I shall hear no music more of sin
Or burning of red clouds when dawns begin
Or ever again hear faint, far bugles wound.
And bury me where the wind has all forgot
To whisper of still moons at midnight, where

[76]

But there are two front-matter heads, one caps and the other u. & l. c., in Cloister Bold, a fancy initial of no recognizable ancestry, and half titles in a thin, wiry, transitional face. Also, heads are centered on the slug instead of over the verses, and poems of varying length (shown overleaf in unfairly small reduction) are placed vertically without relation to their opposite numbers.

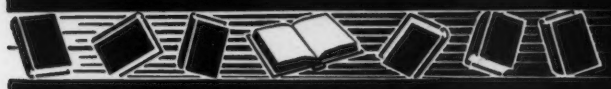
THE TITLE PAGE is where art triumphs over expediency, opportunism over discrimination, and ingenuity over all the canons of tradition. It contains all the required elements of title, author, publisher, and date, with each one legible but related in no

(please turn to page 60)



the Publisher Presents:

. . . literal ("Caroliny") and allusive ("Modern Flight") treatments of outdoor themes; Victorian and Tahitian motifs on a single cover (center); as many panel styles as you can shake a border at; and a fine variety of typefaces. (Photo by Stadler.)



the Bookmaking Parade

America Is Worth Saving

By Theodore Dreiser. 5¾"x8¾". $2.50

Publisher: Modern Age Books
Composition: Kingsport Press
Printer: Ruttle, Shaw & Wetherill
Binder: J. J. Little & Ives Co.
Type: Lino. Granjon 11/13; 25x38
Stock: Whitaker's Popular Novel
Cloth: Keratol Booktex Vellum, navy
Stamping: Peerless imit. gold roll leaf
Designer: Peter Frye

Granjon 11/13 is not necessarily too small for comfort, but a 25-pica line of it is too wide. For physical reading quality, the designer must not think of himself as a typefitter alone, any more than an architect is a pipefitter. When a publisher gives a designer *carte blanche* for display matter and then implies that he must confine the 120,000-word ms. to 292 average-size pages, you may get a good-looking book (as in this instance) but you can't get an unusually readable one. This format is saved by decent margins, a pleasant type face, and airy chapter openings. A clever use of 4 horizontal rules gives breadth to the title page despite the narrowness of the lines. Types for the cover were well chosen for clarity, and the embellishment of bands of reverse stars has both a logical and a decorative purpose.

Amerika

By Franz Kafka. 5¾"x8¾". $2.50

Publisher: New Directions
Printer: Walpole Printing Office
Binder: American Book-Stratford Press
Type: Lino. Estienne 12/13; 22x35
Stock: Warren's Olde Style
Cloth: Columbia Tudor Linen, blue
Label: light coral; dark blue ink
Designers: James Laughlin IV and Peter Beilenson

The fantastic touch of this naïve European novel about America is emphasized by the poetic, almost alien typeface. But this pervading delicacy is carried out in the illustrations too—drawn (including the frontispiece) with the finest pen and reproduced in all their tenuity. It is maintained in the chapter openings—titles in spaced thin sanserif caps between thin rules. On the title page the thin sanserifs are larger and, with the rules, printed in blue. What with this typographic treatment and the slender type page, set in a larger and proportionately slender paper page, the book has a dreamlike quality that sets it apart, above the workaday world, but yielding not an inch in readability. The informal lettering of the label in cartoon style indicates the book's ingenious quality at the outset.

Florida, Land of Change

By K. T. Abbey. 6¾"x9½". $3.50

Publisher: U. of North Carolina Press
Manufacturer: American Book-Stratford Press
Type: Lino. Caledonia 11/14; 24x40
Stock: Warren's Text
Lining: Lindenmeyr reinforced
Cloth: Bancroft Linen Finish, glade green
Stamping: dark green ink, Dejonge imitation gold flat leaf
Designer: Stefan Salter

The royal 8vo of the university presses is with us again in all its unsullied academic perfection. The material of the gown has been renewed: Caledonia instead of Baskerville; the cap is tilted at a new and becoming angle: Civilité for all display. But the sacrosanct odor remains in the broad, clean-swept corridors; the Ionic pillars of respectability and weight are still standing for all to admire; and they've polished and reshaped the plaques on the ivy-colored facade. Sure, it's beautiful. Next!

Men and Politics

By Louis Fischer, 6¼"x9¼". $3.50

Publisher: Duell, Sloan & Pearce
Manufacturer: Quinn & Boden Co.
Type: Lino. Janson 11/13; 26x43½
Stock: Cherokee eggshell
Cloth: Interlaken Guild Buckram Flaxen, deep blue
Stamping: glossy black ink, All Purpose imitation gold roll leaf
Designer: cover, Garnet E. Bockmeyer

A meaty volume of journalistic memoirs, its 257,000 words given all the *lebensraum* they need: an expansive format; large but well-proportioned pages of large masculine type, properly leaded; sunken chapter openings. The latter could have been more soundly worked out; 3-line 48pt. bold initials are unfair to 14pt. Janson u.&l.c. italic headings. Either enlarge the latter, or reduce the impact of the former; an open initial, a smaller one, or none at all would be preferable to this knockout blow. The title-page lettering—2 lines of tall, shadowed, open Gothics—is properly journalistic, but here, too, the weight is uneven; the little map should have had its own strong outline or shadow. There is a certain grimness, not unjustified, about the spine design in its condensed Gothics, relieved by the cool color scheme and agreeable cloth texture.

Modern Flight

By Cloyd Clevenger. 7⅝"x10¼". $2.95

Publisher: Noble & Noble
Manufacturer: H. Wolff
Type: Lino. Caledonia 12/17; 31x45½
Stock: Warren's eggshell wove text, natural
Lining: Schuylkill natural
Cloth: Bancroft Buckram, blue
Stamping: Coughlin's aluminum leaf and blind
Designer: Joseph Blumenthal

It's about time binding designs had a little more allusiveness and a little less direct statement. The cover of this big pilot's guide shows both techniques: on the spine, the obvious bird and "wings"; on the recto, a few sweeping curves subtly blank-stamped to suggest clouds. The broad format makes diagrams and other line illustrations clear and understandable, but here again we have the revealing contrast between the precision of schematic diagrams, which show planes sans perspective, and the fuzzy "human-interest" drawings, 5" square, inserted between chapter title and text. The titles, 24pt. Corvinus bold, are spoiled by insufficient makeready, though in general the presswork does justice to both the pictures and the easy-reading text. A noteworthy chapter style is the setting of the first phrase flush in spaced italic caps (the effect might be less successful in a font whose caps are relatively heavier). The title page handles the author's "who's who," etc., in succinct fashion, but as on the chapter pages the juvenile drawing—here printed in blue—clutters up the superior typography. All in all, though, this is by far the best-looking technical guide yet reviewed.

The Moon & Sixpence

By Somerset Maugham. 6¼"x9¾". $3.75

Publisher: Heritage Press
Printer: American Book-Stratford Press
Color plates (offset): Duenewald Ptg. Corp.
Binder: Russell-Rutter Co.
Type: Lino. DeVinne 11/15 and Walbaum 12/14; 25x42
Stock: Worthy special wove
Cloth: Holliston Lyntint, straw
Stamping: dark brown ink
Designer: George Macy

Another Heritage *tour de force* that has come off bravely. For the 193 pages dealing with the "drab and gracelessly decorated life" led by the hero in Europe, a plain typeface, Victorian chapter-head decorations, and Steele's line illustrations produce an effect of veneered dullness. For the 90 pages dealing with the hero's life after he had found himself as a painter and gone to Tahiti, the book employs an undeniably attractive typeface, Gauginesque decorations in tan, and full-color reproductions

of Gaugin's paintings. On cover and title page the 2 styles of decorations and typography meet; and on page 196, on an easel in a letterpress black line drawing, stands a Gaugin oil in offset color! But the publisher is wiser than he admits: he could have taken a still uglier type than De Vinne or treated it less handsomely than in these tall, well-leaded pages; and he could have selected a far more self-consciously beautiful face than Walbaum. Thanks to moderation, the format is outstandingly handsome in spite of ostensible intent. Canvas-like cloth and Gaugin end leaves weight the design on its better side and help make this volume as beautiful as its conception was brilliant.

The 1940 Mental Measurements Yearbook

Ed. by O. K. Buros. 7¾"x10¾". $6
Publisher: Mental Measurements Yearbook
Manufacturer: Braunworth & Co.
Type: Lino. O. S. No. 1, 10/11; 35x49½
Stock: Warrens 1854, natural
Cloth: Terek Marine Buckram EF, cerise
Stamping: Dejonge imitation gold flat leaf and black ink
Designers: Luella and Oscar K. Buros

A neat job: half a million words running to nearly 700 pages of double-column type, all very businesslike, no space wasted—but with every facility given to make consultation simple. The book comprises reviews of 800 tests, books, etc., all cross-indexed. In the running heads, therefore, the page folios appear at the gutter, freeing the extremes for the numbers of the first and last tests of each spread. The bibliographical entry preceding each review is set 8/9, with the title b.f., and the review starts with its source in italics. Various reviews of the same test are separated by a pica space. Sections are run-on, separated by a page-wide pair of rules enclosing the title and authors. Thus while there is no wasted space, there is also no crowding to cramp the teacher's attention. The sober title page in Caslon, framed by spaced parallel rules, has dignity without being forbidding—a few words in italics do the trick. And the cover design is magnificent for a book of this type. In its bright red buckram and its black panels with gold rules and type, it bears the stamp of authority with the advantage of attractiveness.

The Philosophy of Literary Form

By Kenneth Burke. 6¼"x9¼". $3
Publisher: Louisiana State University Press
Manufacturer: Vail-Ballou Press
Type: Lino. Baskerville 12/15; 25x40
Stock: Warren's Olde Style
Cloth: Bancroft Linen Finish, black
Stamping: Peerless white pigment rolls
Designer: Albert R. Erskine, Jr.

For a brilliant critique a brilliant type scheme, hence Baskerville text reinforced with Corvinus display. The analogy needn't be forced, lest from a certain fault in the design we infer a fallacy in the philosopher: for when applied to the running head and dropped folio of the recto pages, the flush-left idea is reduced to the absurd. In its lightest version, the semispaced Corvinus caps of the chapter title are a dramatic projection of the Baskerville caps which open each chapter; and the same relation appears in the exciting Contents, all caps, where sections titled in 14pt. Corvinus alternate with groups of chapter titles in 8pt. Baskerville. The dazzling contrasts of Corvinus itself are given separate life on the shelfback, where they are stamped incandescently against the dull black cloth—each of the 10 words daringly and successfully set flush at left. (After such extremes the grey topstain is but temporizing.) But this is a work of utility as well as of art, and—fanfares aside—the text pages are the essence of readability.

A Survey of European Civilization, vol. 1

By Louis L. Snyder. 6¼"x9¼". $3
Publisher: Stackpole Sons
Manufacturer: Telegraph Press
Type: Lino. Granjon 11/12; 27x44
Stock: Ruskin Twin Finish
Cloth: Holliston Roxite HS Linen, beige
Stamping: Hastings green pigment rolls; All Purpose imitation gold roll leaf
Designer: William R. Naugle

It is not always boldface *per se* that is bad, but the choice of the wrong boldface. Garamond or Granjon Bold for the sideheads would have made an attractive volume out of this; Bold Face No. 2 ruins its otherwise graceful pages, pages attractive despite their size because their proportions are good and the Granjon, at least where the presswork is satisfactory, has a restful color. The 36pt. chapter initials fit badly; a size smaller and indention of 2 instead of 3 lines would have done the trick. Otherwise the chapter openings are beautifully thought out: a spirited line drawing at the outside, next to it the Caslon Open numeral centered over a title in Garamond Light u.&l.c., all arranged with a fine sense of balance. The title page is a trim combination of Garamond with Caslon Open; and if the panel rules are too heavy for the latter, it is just another of those regretted "otherwises," mostly due to manufacturing deficiencies, that keep this big, readable history book from attaining "A" ranking.

Walking the Whirlwind

By Brigid Knight. 5¾"x8⅝". $2.75
Publisher: Thomas Y. Crowell Co.
Composition: Westcott & Thomson
Printer & binder: Vail-Ballou Press
Type: Lino. Electra 10/12; 24x40
Stock: Bare's special wove, deep natural
Cloth: Interlaken Winco, plum
Stamping: navy ink, Peerless imitation gold roll leaf, and blind
Designer: John W. Robson

Electra has that dual and paradoxical quality—especially valuable in a novel as long as this—of being both unobtrusive and stimulating. The letters do not force themselves upon one's attention, nor do they dull the senses by monotony, and after 500 pages the sensation remains fresh and unwearied. It may be due in part to the engaging fillips imparted by chapter numerals in 36pt. Grayda, its bold brush strokes enhancing with their warmth and personality the mood of tinted stock and nervous type. This effect is best seen on the rhythmical title page, where two concentric boxes radiate from the vibrant Grayda title at the center, and where the by-line and imprint seem flung to the periphery by the sheer centrifugal force of the "Whirlwind." Simplified, the same design is blank-stamped on the recto and joined to the spine panel, whose blue background matches the topstain in a rich and winy color scheme. Such are some of the details that make this volume an example of modern book design at its most satisfying state.

With Daniel Boone on the Caroliny Trail

By Alexander Key. 6"x8¾". $2
Publisher & manufacturer: John C. Winston Co.
Type: Mono. Cheltenham 12/16; 22x36
Stock: Jessup & Moore Kentone
Cloth: Du Pont PX-10, linen natural, printed in green ink
Stamping: All Purpose imit. gold roll leaf
Designer: William E. Cash

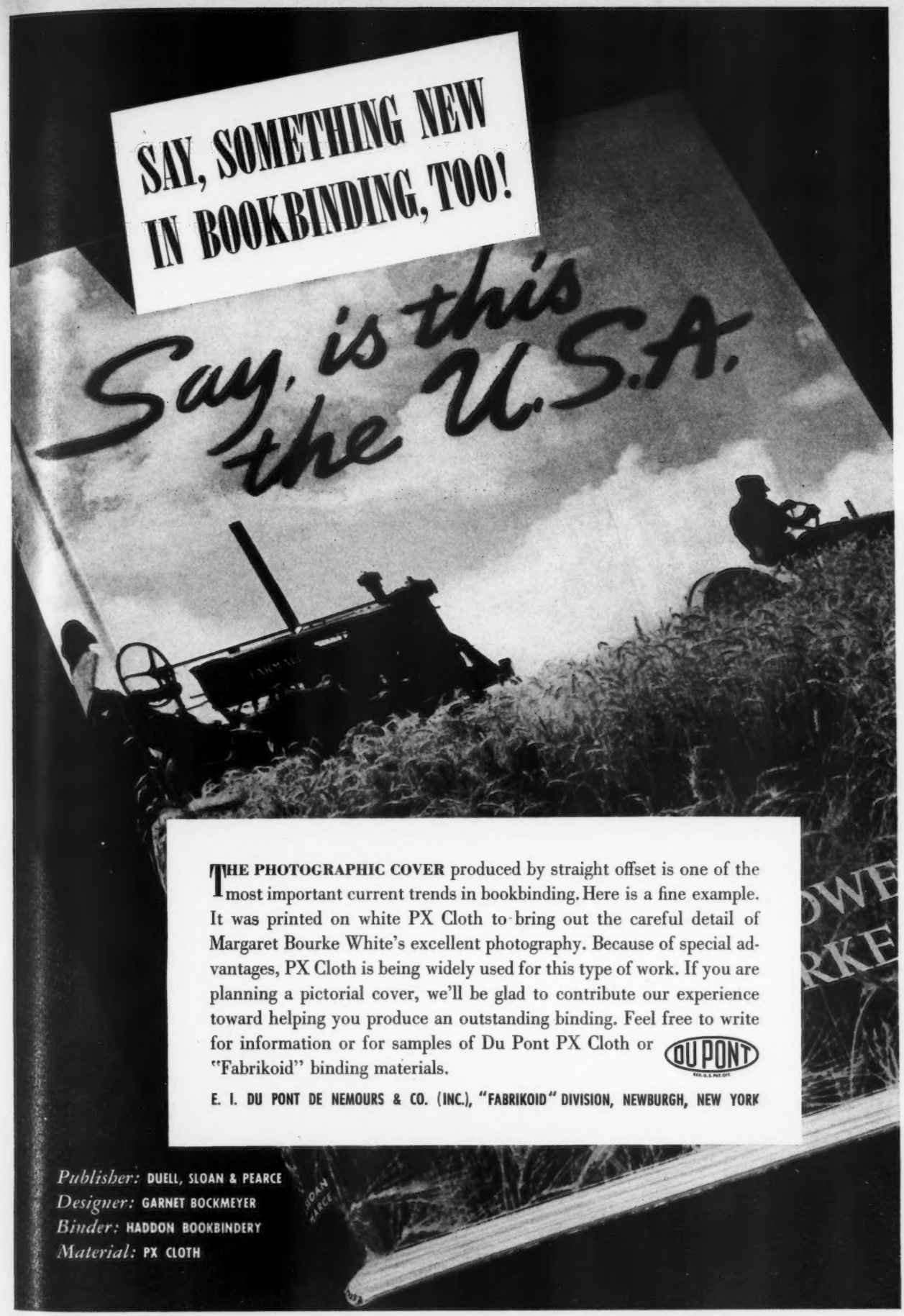
Like successive oases occur the 2-page Part-title spreads—line drawings bled at top and sides and printed in outdoor green. They echo the bleed cover and end-paper drawing, in the same green, just as the line drawings in green throughout the book echo the title-page spread with its green illustration carrying the reader straight into the text. Even the top stain and headbands match the color of the pictures. Rare is such complete integration of the art achieved at so many points of a format. The gold leaf stamping of the cover title is too artificial for the background; terra cotta leaf would have been far better. And the title-page lettering could be more logically arranged. Nor is anything gained by introducing the jacket's process illustration as a frontispiece to Part 1; it lacks the verdant freshness of the line decoration. Forget them, and you have a grand boys' book.

Yankee Reporter

By S. Burton Heath. 6"x9". $3
Publisher: Wilfred Funk Inc.
Manufacturer: Braunworth & Co.
Type: Lino. Janson 12/16; 24x37½
Stock: Devon wove
Lining: Schuylkill white
Cloth: Bancroft Nat. Fin., Tyrol green
Stamping: Peerless imitation gold roll leaf and blind
Designer: Frank R. Sloan Jr.

Soundness of proportions, reader appeal in general format, positive attractiveness in display matter, good taste throughout—these qualities make something worthwhile out of what might have been just another book of popular memoirs. One excellent idea was wasted: In the running head the title adjoins the folio, which would be excellent for quick reference; but the title is that of the book only, never that of the chapter. The rest is unimpeachable:

(please turn to page 61)



THE PHOTOGRAPHIC COVER produced by straight offset is one of the most important current trends in bookbinding. Here is a fine example. It was printed on white PX Cloth to bring out the careful detail of Margaret Bourke White's excellent photography. Because of special advantages, PX Cloth is being widely used for this type of work. If you are planning a pictorial cover, we'll be glad to contribute our experience toward helping you produce an outstanding binding. Feel free to write for information or for samples of Du Pont PX Cloth or "Fabrikoid" binding materials.

DU PONT

E. I. DU PONT DE NEMOURS & CO. (INC.), "FABRIKOID" DIVISION, NEWBURGH, NEW YORK

Publisher: DUELL, SLOAN & PEARCE
Designer: GARNET BOCKMEYER
Binder: HADDON BOOKBINDERY
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JUST TELL YOUR BINDER

McCAIN SEWING

"Some Aspects of Printing"

Daniel Berkeley Updike shatters some misconceptions about Gutenberg in the very first chapter of his "Some Aspects of Printing, Old and New," published by William Edwin Rudge of New Haven, and printed at the Merrymount Press, Boston. Tired of hearing the redoubtable Johann praised to the skies as the inventor of printing, Mr. Updike points out that Gutenberg merely invented moulds and matrices for typecasting.

Johann out of the way, Updike devotes a valuable chapter to the essentials of a well-made book, with words of caution for both author and designer. In a chapter on trends in modern typography, Updike neatly disposes of Bauhaus theories; and another chapter conscientiously establishes "The Place of the Educated Man in the Printing Industry," with special reference to the individual who honestly seeks to contribute something to the trade. There is a short chapter on American university presses, and a "last word" of philosophical advice.

The 80-page book, measuring 7⅜" x 10⅛", is an outstanding example of Updike's work. Its large type page in broad margins handsomely sets off the English Mono. Times Roman text, set 14/16; 26 x 41. The title, stamped in gold, appears in caps at the top of the front cover and, accompanied by the author's name, again on the backbone of the book, which is bound in Oxford grey cloth. ($3 per copy from B&BP's Book Service Dept., cash with order.)

Gribelin engravings collotyped

"A Book of Ornaments," containing 7 plates of exquisite reproductions in collotype of ornamental engravings by Simon Gribelin II (1661-1733) made from a copy of the original volume owned by Philip Hofer, has been recently issued by Harold Hugo, The Timothy Press, Meriden, Conn. Helping to rescue this French engraver from the vast limbo of forgotten artists, the book also features a biographical sketch and evaluation of Gribelin by Philip Hofer, together with an explanation by Rudolph Ruzicka of the collotype process. Measuring 10⅜" x 8½", 310 copies were printed on Hurlbut's Permanent Record Book Ivory Laid in collotype and letterpress by the Meriden Gravure Co., and bound by the J. F. Tapley Co., Long Island City, N. Y., in Proteus paper (over boards) made by Veronica Ruzicka, with a cloth spine and a pasted label.

". . . Sticks & Mortar . . ."

"Composing Sticks & Mortar Boards" is a keen discussion of how to improve college printing, particularly annuals and catalogs, all too often plainly or shabbily attired for their task of college publicity. Written by Earl Schenck Miers (Rutgers Univ. Press), it was printed for private distribution by Haddon Craftsmen, Camden, N. J. Mr. Miers makes definite suggestions for choice of type face, design, paper, margins, and illustrations. Four pages are devoted to the design of books, and there is an excellent selective glossary. The book (97 pp., 6⅛" x 9¼") is bound in tan paper over boards, with black cloth spine. An unusual 2-color title page is indicative of the craftsmanlike format designed by Richard Ellis.

reaches 500 outlets

PocketBOOKS, Inc., N.Y.C., celebrated its second anniversary last month by signing its 500th news distributor for this popular 25c series. Throughout the U. S., drugstores, newsstands, and 5-and-10's are supplying the book needs of thousands who might otherwise have no opportunity of purchase. Regular edition sales have not suffered from the sales of Pocket reprints, it is reported.

"The Pocket Reader," a 500-page anthology compiled by Philip Van Doren Stern, was published by the firm last month.

THE ARTS AND MAN

BY RAYMOND S. STITES

New York · WHITTLESEY HOUSE · *London*

McGRAW-HILL BOOK COMPANY, INC.

Fig. 440.—Portrait, Ming Dynasty, 1350–1650 (*British Museum*). (*Courtesy of Lesch.*)

CHAPTER VIII

The Triumph of the Attic Style, I

> We enjoy a form of government which does not copy the laws of our neighbors; but we are rather a pattern to others than imitators of them. From its not being administered for the benefit of the few, but of the many, our state is called a democracy; but with regard to its laws, all enjoy equality. . . .
>
> For we study taste with economy, and philosophy without effeminacy; and employ wealth rather for opportunity of action than for boastfulness; poverty is nothing disgraceful for a man to confess; but not to escape it by exertion is considered shameful.
>
> In short, I say that the whole city is a school for Greece, and, in my opinion, any individual amongst us would prove himself qualified for the most varied kinds of action, and with the most graceful versatility.
>
> "FUNERAL ORATION" BY PERICLES[1]

THE TWO preceding chapters demonstrate the fusion of many artistic styles, with their symbolic association, and the emergence of a new philosophical approach to life. During the Golden Age of Pericles and immediately following, for a short space of time, all the arts reached a state of equilibrium, no one surpassing the others in importance. The Athenian mind, influenced by its optimistic ideals of empire, appears unified. Its unity was aptly symbolized by its architecture, in which structures were designed with direct reference to human proportions.

Arising definitely out of the useful, architecture is the least representational, the most abstract, of all the visual arts. The aesthetics of architecture, having to deal with this combination of utility and abstraction, is less simple than that of painting or sculpture. Architecture presents two problems. One, that of construction, may be solved by the engineer; the other, that of appearance, by the artist designer. The good architect combines the functions of both artist and engineer.

The Perfection of the Doric and Ionic Styles in Architecture

The Greeks made no new significant advances in engineering over the Egyptians. In some ways they lagged behind the Mesopotamian peoples with their domes and vaults, though during the late part of the 6th century B.C. they probably used the pulley and crane for raising the marble blocks of their temples. Before that time there seems to be some evidence that the larger structures were built, as were the Egyptian temples, by means of mounds of earth, inclined planes, and rollers for moving the stones into place.

In limiting themselves to post-and-lintel construction, the Greeks set very definite boundaries to the type of architecture they could develop. The greatest distance between two columns which a block of marble would cover was 20 feet. We have seen that the limits set by the shape of the vase and the placing of bands of decoration made the Greek potter work toward greater perfection. The same holds

[1] THUCYDIDES, *History of the Peloponnesian War*, 471–400 B.C., Book II, ll. 37*ff*.

brush stroke, which can become hasty if the writer is simply interested in a matter-of-fact record, or can be elaborated into what in the West is known as "naturalistic" painting.

FIG. 403.—Evolution of Chinese characters. (*Brush work by Dr. C. J. Ho.*)

Perso-Mohammedan

The religions of Persians and Mohammedans, developed for the greater part between the 2nd and 12th centuries of the Christian Era, had distinct influence upon the subject matter of the decorative styles carried from Asia Minor to India, Africa, and the shores of Spain. Since the older Persian forms underlie the later Mohammedan religion, we may consider them as definitive.

Ahura-Mazda, Mithra, and the Gods of Light and Darkness. Zoroaster, the almost mythical religious lawgiver of Persia, who lived around 700 B.C., may have gathered the collection of exorcisms and sacrificial hymns that constitute the *Zend-Avesta*, the sacred book of Persia. This book, compiled about A.D. 230 from many documents during the Sassanian revival of Persian art, tells the story of a battle between Ahura-Mazda, a beneficent solar deity, and Ahriman, a destroying spirit of evil. With the final victory of Mazda, the Zoroastrians believed that a virgin would conceive a Messiah by the spirit of the prophet Zoroaster. Through the Messiah the dead would be brought to life, the good blessed, and after a purifying destruction of the world by fire, all souls would eventually be redeemed.

In the *Zend-Avesta*, another and older light god, Mithra, also appears. This deity inherits most of the attributes of Gilgamesh and Ea. He is shown slaying the bull from whose blood all living creatures are born. Like Christianity, Mithraism had its baptismal rites and its communion, with consecrated bread and wine. It enjoined celibacy upon its votaries, both male and female. The symbols connected with Mithraism—the serpent of earth, the vase of water, and particularly the lion, symbolic of the sacred fire—supply motives for much of Iranian and Mohammedan art. The Havarenah landscape, which usually includes the vine, the vase, and the lion, as on the Mschatta façade (Fig. 294, Chap. XI), furnishes a symbol of paradise, and appears many times in Persian decoration. Significant is the fact that most of the decorative sculpture and the arrangement of architectural details in building stress the element of contrast between the dark and the light, probably symbolic of the fundamental struggle between the two forces underlying Zoroastrianism and Mohammedanism.

The Prehistoric Origins of Asiatic Design

The same original three sources of design studied in connection with the primitive beginnings of the Occidental cultures underlie all the designs of India and China. Technomorphic patterns arise with the earliest pottery and basket weaving. Physioplastic, zoomorphic, and phylomorphic motives abound. All are stylized into abstract curvilinear design wherever the influence of the Scytho-Cimmerian invaders dominates.

The Beginnings of Abstraction. The earliest Indian carvings on seals at Mohenjo-Daro in northeastern India include very realistic representations of elephants and rhinoceri. The earliest Chinese clay figures of animals are likewise strictly physioplastic (Fig. 404*a*).

"THE ARTS AND MAN," *published by* The McGraw-Hill Book Co., *was designed by* Howard N. King. *It was printed by* The Maple Press Company, York, Pa., *where it was set in* Monotype Baskerville. *Insert by courtesy of the publisher and* The Maple Press Company.

offset? watch your grain!

by richard i. jones

WANT TO SAVE MONEY ON your book printing bill? If planning to print by offset, you should hesitate before ordering short-grain stock. It just won't work on offset and it's none too satisfactory on letterpress.

By confining yourself to long grain, you will save press-run time in two different ways, and get better register on color work. Short-grain sheets have a tendency to curl at the edges when fed into the press, jamming in the gripper fingers (they hold the sheet tight to the cylinder) and damaging the blanket of an offset press. This means time lost in extricating the damaged sheet and replacing the blanket. All may very likely result in delayed deliveries. There are a good many printers who will not accept even a single-color job to be run on a short-grain sheet.

Register is seriously affected by the change in the size of the short-grain sheet as it goes through the press. Since it will only squeeze out in one direction, it is likely to be considerably out of register. If the weather is at all humid, and your sheet of any size, it simply cannot be run because of the excessive curl.

Much of the above applies equally well to letterpress printing. Damaged plates or torn packings are frequent results of short-grain stock curling in feeding the press.

One other point: Every time you start and stop an offset press, for such troubles as I've mentioned, you interrupt the smooth flow of the water and therefore affect the evenness of the color.

consult your lithographer

THERE ARE numerous ways of beating the short-grain problem.

Suppose, for example, you were planning a book of 288 pages, 6⅛″ x 9″, to be printed by offset. Such a book is usually run as 9-32's, to be folded as 16's. This combination usually calls for a short-grain sheet because of the binding. Your first difficulty would probably occur in getting stock—most likely you would have to put in a special order to the mill. In times like these, such a condition might result in serious delay of the entire job while awaiting the stock.

Here's one way in which you can get out your book, save a form, and gain an all-around decrease in press-time: Change the size to 6⅛″ x 8¾″, and run it as 8-36's on a 41″ x 54″ long-grain sheet, to be bound as 12's, 2 deep.

Or you might be planning a volume of 256 pages—usually run as 8-32's on short-grain paper. If you can eliminate 4 pages, you may run the book as 7-36's, and use long-grain stock.

By these slight changes you will save money on plates, printing, and paper. Your binding will cost you about 1c more per book, but on a 3000 edition there would be a saving of $45 to $50 by buying your long-grain stock in the market. You can also order reprints without having to worry about ordering special stock again.

These are just a couple of the ways in which you can save money by consulting your printer or lithographer. But do the consulting well in advance.

Measuring Device for Paper

WASHINGTON D. C. A multipurpose reflectometer to measure photoelectrically the color, apparent reflectance, opacity, and specular gloss of paper, among other things, has been designed by R. S. Hunter of the Photometry & Colorimetry Section, National Bureau of Standards, according to a recent news bulletin issued by the Paper Section. The Bureau's Research Paper RP1345, which fully describes this reflectometer, is available from the Superintendent of Documents, Government Printing Office, for 10c.

Indiana texts awarded to 10

INDIANAPOLIS IND. Ten publishing houses today have contracts from the Indiana Board of Education for textbooks to be used for the next five years in the elementary schools. Awards were made for 6 books already in use and for 6 new ones.

Re-adopted were: "Elementary English in Action", Book 3 (Heath); "My Word Book", Book 1 (Lyons & Carnahan); "Earth and Its People", both books (Ginn); "The Boy's Needs", (Macmillan); and "Health Studies", (World Book). New adoptions: "Building Better English", (Row Peterson); "New Webster Speller", Book 3, Part 2, (Webster); "Rise of American Democracy", (Harcourt Brace); "Sharing Home Life", (Lippincott); "Healthful Ways", (Macmillan), and "Health Stories", Book 3 (Scott Foresman).

Alabama o.k.'s 335 texts

MONTGOMERY ALA. An unusually large list of state-adopted textbooks, 335 in number, was made public late last month by the Alabama Department of Education. The adoption is for the period of 1941-1947. For the elementary grades, 122 titles were adopted, including arithmetic, dictionaries, health, language, music, reading, science, social studies, spelling, and writing texts. Basic supplementary books numbering 109 were adopted for elementary art, arithmetic, health, music, poetry, safety, science, and social studies texts, and 97 basal texts for junior and senior high schools were approved.

Florida adoptions announced

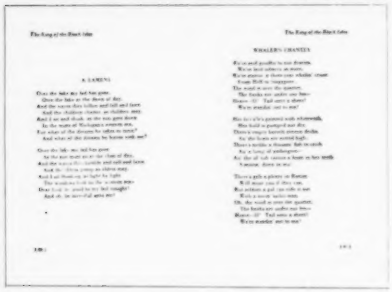
TALLAHASSEE FLA. Textbook adoptions for a period of 3 years, beginning July 1, 1941, have recently been made by the State Textbook Purchasing Board, B&BP is informed by Colin English, superintendent, State Department of Education. The following publishing companies are represented: Row, Peterson; John C. Winston; Silver Burdett; Prather; Scott, Foresman; Beckley-Cardy; Rand McNally; Follett; Laidlaw Bros.; D. C. Heath; Turner E. Smith; Ginn; South-Western; Gregg; Bruce; McGraw-Hill; J. B. Lippincott; Lyons & Carnahan; Johnson; Blakiston; and Victor.

new publishers

NEW YORK CITY Newest addition to the ranks of publishing houses is Dorset House, 55 W. 42nd St., whose first production appeared on June 16. N. L. Robert is in charge of production.

invented confusion

(continued from page 53)



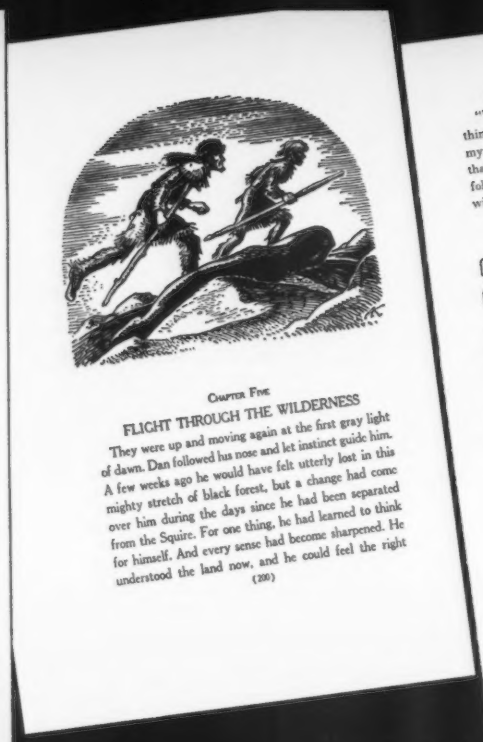
smallest detail to the text pages. Also, it is clearly designed to fit a pattern, even to careful and reasonably even letterspacing of lower-case italic. That, as you may know, is not usually done.

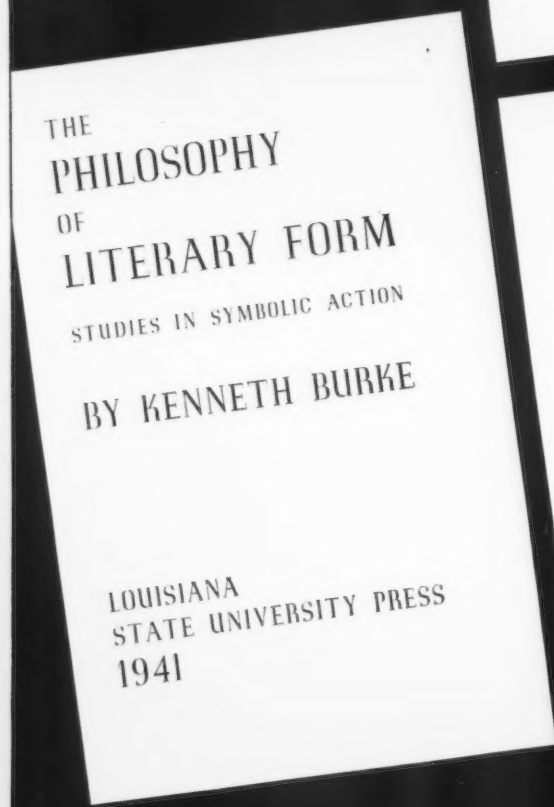
The fine swash *'K'* is a resplendent drum major who might lead any printer in a parade of fancy, but why he is allowed to marshal his Caslon cohorts in the van of a Bodoni procession is a riddle to which there is no answer. And where they picked up for camp followers two styles of ornament, neither of which is related in any way to either Caslon or Bodoni, is another mystery.

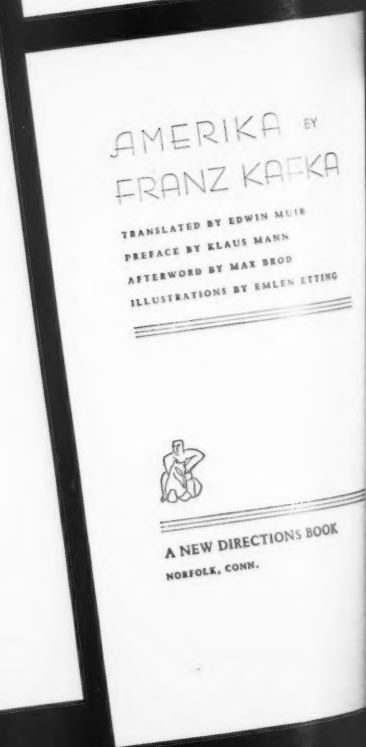
After these discoveries, there is no surprise left that the title group, as placed on the page, seems to be edging around towards the nearest exit. And if it should escape it will leave—even more isolated and forlorn than it is now—the publisher's imprint, which is set in a type of the moment patterned after contemporary hand lettering. The final touch of invented confusion is a

label, black on pink, mounted on a blue front cover, being a reduction of the jacket "design" in Cooper Black.

This form of historical research is not recommended for the student curriculum, but offered only as warning against uncurbed imagination.







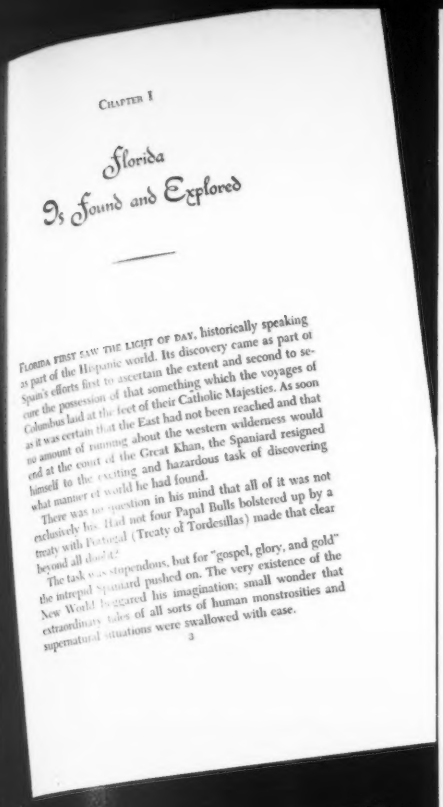
JUST THE TYPE!

"Flight Through the Wilderness", from
"With Daniel Boone . . ."
Set by John C. Winston Co. in Mono. Cheltenham: heading, 10pt. c.&s.c. and 12pt. caps; text, 12/16. Illustrations printed in green. *(Winston)*

"The Philosophy of Literary Form"
Set at Vail-Ballou Press. *Title page:* Bauer Corvinus 24, 42, and 36pt.

"The Moon and Sixpence"
Set at American Book-Stratford Press in Lino. Walbaum 12/14. Numeral, ATF Ultra Bodoni 18pt. Decoration printed in tan. *(Heritage)*

"Amerika"
Set at Walpole Printing Office. *Title page:* lines 1 & 2, ATF Bernhard Fashion 24pt. and Lino. Metrothin No. 2, 12 pt.; balance, Lino. Estienne 12pt. s.c. and caps. Lines 1 & 2 and rules printed in blue.



CHAPTER I

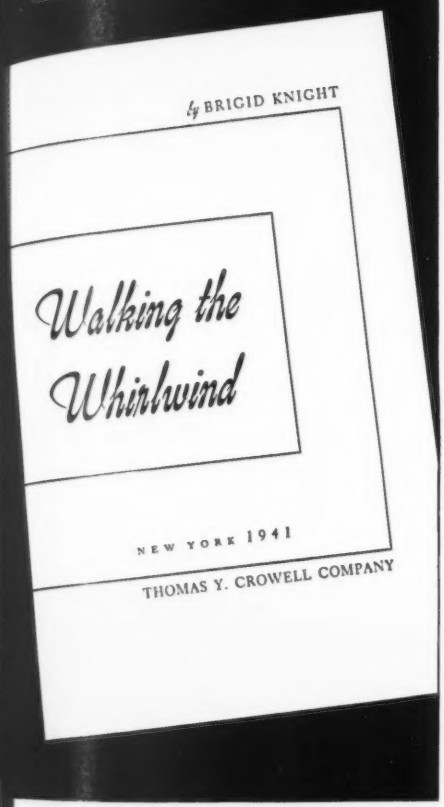
Florida
Is Found and Explored

FLORIDA FIRST SAW THE LIGHT OF DAY, historically speaking as part of the Hispanic world. Its discovery came as part of Spain's efforts first to ascertain the extent and second to secure the possession of that something which the voyages of Columbus laid at the feet of their Catholic Majesties. As soon as it was certain that the East had not been reached and that no amount of running about the western wilderness would end at the court of the Great Khan, the Spaniard resigned himself to the exciting and hazardous task of discovering what manner of world he had found.

There was no question in his mind that all of it was not exclusively his. Had not four Papal Bulls bolstered up by a treaty with Portugal (Treaty of Tordesillas) made that clear beyond all doubt?

The task was stupendous, but for "gospel, glory, and gold" the intrepid Spaniard pushed on. The very existence of the New World beggared his imagination; small wonder that extraordinary tales of all sorts of human monstrosities and supernatural situations were swallowed with ease.

3



by BRIGID KNIGHT

Walking the Whirlwind

NEW YORK 1941

THOMAS Y. CROWELL COMPANY

"Florida Is Found . . ." from

"Florida, Land of Change"

Set at American Book-Stratford Press in Lino. Caledonia 11/14; chapter title, ATF Civilité 30pt. *(U. of N. Carolina)*

"Walking the Whirlwind"

Set by Westcott & Thomson. *Title page:* title and *"by"*, ATF Grayda 60pt. and 18pt.; balance, Lino. Electra 12pt. caps and s.c.

typographically Speaking

INTERTYPE CORP., BROOKLYN, N. Y., announces the completion of Palisade from 18 to 48 pt. The three larger sizes are shown.

INTERTYPE

ABC abcdefgh 123

30 pt. Palisade

ABC abcdef 123

36 pt. Palisade

AB abcde 12

48 pt. Palisade

chart your colors

Even if you should be color-blind (which you wouldn't be if you were a book designer), you would be interested in knowing that there are 13,824 color combinations possible with the 72-Color Spectrum Color Helm, produced by Fiatelle, Inc., 58 West 40th St., N.Y.C. Or, if that's too many for you, there's a 36 color spectrum providing only 1728 combinations.

The "Color Helm" is a heavy card upon which are mounted 3 discs, notched and slotted so as to permit manipulation for any combination. Printed by American Colortype Co., Clifton, N. J., the Helm ingeniously measures and exhibits colors on a percentage basis, and offers book designers an opportunity to study the effects of any combination of colors they might select. "Color Helm" sells in the 2 styles for $2.50 and $1 respectively. Full directions for the use of the card are carried on the back.

some 19th-century types

Amusingly designed in a period style to end all period styles, "A Sentimental Journal Through a Typographic Jungle", is the title of a portfolio of 15 pages of specimens of 19th-century typefaces considered worthy of recasting, issued by Kurt H. Volk, Inc., 228 E. 45th St., N.Y.C. Copies on request.

1½c book rate continued

Pending the adoption of a bill establishing permanently the 1½c postal rate for books, President Roosevelt has signed a proclamation extending the life of the rate from June 30 to Sept. 30.

Colt Press expands

Inclusion of "The Boys in the Back Room" among the July Trade Book Clinic selections augurs well for the new publication program of the Colt Press, San Francisco. This title is the first of a new list of regional books. When formed 2 years ago by Jane Grabhorn and William M. Roth, the Colt Press determined to issue "books in formats of the highest quality and yet within the reach of every book lover".

the bookmaking parade

(continued from page 56)

Take the chapter heads—a 30pt. numeral in a semicircle of stars, over a 30pt. Cochin u.&l.c. title, both centered, and separated by the right amount of space from the text, which starts with a 2-line 36pt. sunk initial that does not intrude because it is Caslon *Open* Face. The little stars quietly decorate the chapter title pages and the pleasantly different Contents, where *Chapter Eight, Page 209* is centered over GANG BUSTER.. The title page is treated as a spread—neatly and arrestingly, if unnecessarily, as there's not enough matter for the manner. Nor is Eve Italic exactly in tune with the title, though it looks good both here and on the cover, where blind rules subtly give form to the typographic arrangement. This is expert bookmaking. —D. M. G.

Judson buys Continental

Continental Type Associates, N.Y.C., importers of type faces, once under the aegis of the late Melbert B. Cary, Jr., former AIGA president, has been purchased by the Judson interests, Sidney T. Judson, president of Judson Type, Inc., has announced. While Cary was Continental's head, Judson served as vice-president. For the present the Continental office and stock, located in the same building, as Judson's uptown N. Y. C. branch, 237 E. 44th St., will be consolidated with the latter.

William Nicoll

of Scott, Foresman & Co., Chicago

If you had passed down High St., in Springfield, O., almost any fine day after school was out, you might have noticed a lad standing by the rail surrounding the Crowell Publishing Co. plant, eyes glued upon the thundering presses just inside the windows. You would perhaps have mused a bit about the fascination that printing presses possess for boys, and then forgotten the incident.

But the lad didn't forget so easily. Today he is responsible for the output of a miniature press of his own, and big book presses are thundering out the textbooks that Bill Nicoll has designed for Scott, Foresman & Co.

Bill's first exposure to printer's ink came not so many years after his birth in Zanesville, O., in 1915. He first encountered bookbinding when required to bind a book in boards and cloth for a Scout merit badge. Bill took the assignment literally, using cigarbox tops and ordinary linen cloth, and passed the test—after which the examiner introduced him to binders boards and bookcloths.

An art major course at Carleton College, Northfield, Minn., brought Bill Nicoll into further contact with the graphic arts and led eventually to his present post. His first work here acquainted him with many angles of editing and producing textbooks, such as index-making, picture gathering, and checking proofs. Gradually he undertook the more interesting tasks of arranging type and pictures on pages, and planning bindings, meeting with more and more problems of book design, formulating some theories of his own, and adopting others after experimentation.

toy press

Bill has no serious objections to boldface for emphasis—if the proper combinations are available, Lino. Baskerville Bold and Bold Italic, for example, or Granjon and Granjon Bold. On the whole, however, he endeavors to substitute italic, small caps, or caps and small caps, or maneuvers heads around in relation to body matter. He regards favorably the Dwiggins Linotype spots, and uses initial letters for pepping up pages, even though his path has been beset with some arguments over their use.

He tries to outwit the limitations of a single color job by using reverse plates, or by balancing big areas of color against small areas of paper, and vice versa.

Like D. A. Lawson, Scott, Foresman's manufacturing man, Bill Nicoll has learned to follow binders' suggestions on reinforcements. "I think it's best to put waterproof cloth on all books, certainly all textbooks," he adds. "And no patterned fabrics—cloth should look like cloth and not masquerade as something else."

Bill's early encounters with the history and development of printing and typography were made at the Newberry Library, where he acquainted himself with the work of Bruce Rogers, Updike, Dwiggins, Rollins, and the many private presses. This led to the purchase of a 3 x 5 toy press and some type which he stored in his apartment kitchenette. One case of type multiplied into 10, and Bill took over the dining room as composing room and pressroom. With his own hands he has built a compact cabinet to hold type, leads and slugs, ink, etc.

into a huddle

There are 3 things, according to Bill Nicoll, which good book design should satisfy: (1) editor-author-publisher's conception of the book and its market; (2) mechanical requirements of the book, since books are manufactured articles, hence problems of industrial design; (3) the designer's conceptions of arrangement and appearance.

With such definite theories, you would think our hero could easily name a favorite from the books he has recently designed. But he's not fully satisfied with any one of them, though he does admit a fondness for "Index to English," which made both the "50 Books" and the "60 Textbooks" exhibitions of the AIGA.

"Index to English" is a book in which he found boldface and waterproof cloth to be ideal. Its best features, according to its designers, are the simplicity and convenience of its design and arrangement. He generously passes on most of the credit to the book's author and editor, for Bill says his problems were solved in numerous talks with those gentlemen.

plenty of discussion

"Such should be the case with practically all book design," he believes—"plenty of discussion with author and/or editor, and salesmen, as to the purpose of the book, probable users, etc. Then let the designer get into a huddle with himself, put the pieces together, and show proofs to the gang for more discussion. For a book isn't successful if it satisfies only the designer. He's but an errand boy of sorts, who works with and for all those other people."

The current "60 Textbooks" include no less than 4 titles designed by William Nicoll: "Experiences in Speaking," "Basic Geometry," "Living," and "Writing Good English."

B&BP's "Bookmaking Parade" and Will Ransom's articles are on Nicoll's "must" list each month. He makes it a point to go through these, although he confesses his hardest job is to find time to do everything he likes to do. A multiplicity of hobbies—printing, woodworking, swimming, hiking, architecture, "mini" color-camera work, and singing the praises of W. A. Dwiggins and Frank Lloyd Wright, not to mention earning a living—occupy every minute of Bill's time.

thru thick and thin with offset

The "case for offset" is ably presented by 2 new attorneys at the bar, "Applied Drawing and Design" ($1.28) and "Units in Forging and Welding" (48c), published by McCormick-Mathers Publishing Co., Wichita, Kansas. "Drawing and Design" is a striking witness to the possibility of reproducing all kinds of line drawings by offset. Commencing with such simple illustrations as sketches of drawing pencils, this 232-page Smyth-sewed, paper-cover book soon works into elaborate machine-part drawings, particularly aircraft work, with no difficulty in reproducing thick or thin lines or shading. In 56 pages and photographic covers, saddle-wire stitched, "Forging and Welding" depicts equally well various welding equipment in halftone, and procedures in line with benday background.

Able expositions of the possibilities in books for national defense, both are set in 2-col. style in Lino. Century 9/10 with Lino. Benedictine 14pt. chapter title and Mono. Garamond Bold title pages. Measuring 8" x 10¾", they are the newest in a series of manual skill handbooks published by McCormick-Mathers with especial significance in the National Defense Program. Printing was done at the McCormick-Armstrong Press.

monuments by offset

More than 200 illustrations of historic homes and public buildings which have been restored either by local chapters of the DAR or by governmental agency, are contained in Lewis Barrington's "Historic Restorations of the Daughters of the American Revolution" (Richard R. Smith, 6¼" x 9½", 430 pp.). Most of the illustrations are full- and half-page bleed halftones. The jacket and the entire book—and the illustrations—were offset-lithographed by the General Offset Co., N.Y.C. The type is 11pt. Janson, which reproduces clearly on the offset paper.

No folios are used, rather a number for each restoration depicted and described. The jacket is printed in blue to match the blue cloth of the covers.

Multilith in color

NEW YORK CITY Original lithographs by Albert Carman and other artists are on view at the Carman exhibit of books and prints at the Barbizon-Plaza, 6th Ave. and 58th St., to run until Oct. 1. Mr. Carman produces the vivid prints in quantity on a large Multilith press, which takes a sheet size 15" x 20". One or several colors may be printed from individual hand-made plates, one for each color. Sample illustrations, frontispieces, end papers, and book jackets are on display.

production stays in N. Y. C.

NEW YORK CITY Production, art, and editorial offices of Doubleday, Doran & Co., will remain at 14 West 49th St., N.Y.C., although the executive offices are returning to Garden City, L. I., where the firm has maintained headquarters for 50 years. The change affects all Doubleday subsidiaries. The warehouse and shipping department stay at the Port Authority Bldg.

named special lecturer

NEW YORK CITY Miss Dorothy Waugh, founder and manager of Knopf's juvenile department, 1937-40, and formerly a designer for William E. Rudge's Sons, has been named special lecturer and critic of typography and lettering by the N. Y. School of Fine & Applied Art. Miss Waugh's work has been included among the 50 Books and has won other typographic honors.

offset process movie

CLEVELAND O. A new Kodachrome movie, explaining the offset lithography process in detail, is available from the Harris-Seybold-Potter Co., 4510 E. 71st St., for graphic arts clubs, schools, etc. Its 1200 feet of 16mm silent film may be shown in 45 minutes. Write any Harris office for reservations.

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kiddies' books, and how

BOSTON MASS. If members of the Children's Section of the American Library Association aren't familiar today with the process of making children's books, it won't be the fault of the ALA or Miss Margaret Lesser (Doubleday, Doran), Miss Louise Bonino (Random House), children's book editors; Stanley G. French, manufacturing chief (Riverside Press); Kurt Wiese, author-illustrator; Milton B. Glick, designer (Viking Press); or Charles Stringer (Polygraphic Co. of America). Each spoke on his or her duties before the pre-conference institute on that topic at the ALA convention held here last month. Miss Bonino and Miss Lesser are members of the Book Production Committee of the Section, which sponsored the conference at the Boston Library on June 18.

Mr. French showed a movie of book production from manuscript to printed book, gave a running commentary, and answered questions from the floor. (Riverside will loan the picture on application to their Cambridge, Mass., office, he announced.) Mr. Wiese explained the kind and number of illustrations for a book, and their letterpress reproduction, while Mr. Glick elaborated on the makeup of a book, its cost, type of illustration, design, margin, typeface, stock, and prospective market. Mr. Stringer traced the history of lithography and the recent development of zinc, aluminum, glass, and celluloid as substitutes for the lithographer's stone. To conclude the program, Mr. Wiese, Miss Lesser, and Mr. Glick simulated an artist-editor-designer conference on ways and means of producing a new book.

stores to display monthly selections

N. Y. TRADE BOOK CLINIC Margaret Byrnes, manager of the book department at R. H. Macy & Co., and Abe Lerner, designer at Viking Press, were the judges for the July Book Clinic Selections, listed below. Miss Byrnes has put on a display of the selections at the big department store, with a placard calling attention to the books' outstanding formats. Other stores are expected to follow suit.

The Clinic reports that the monthly lists are beginning to appear in book review sections of leading newspapers. Out-of-town readers are requested to clip such notices and mail them to Clinic Chairman David M. Glixon, care B&BP.

to design for Westminster

PHILADELPHIA Elizabeth A. Cavanna, art director of the Westminster Press, has been named to design the organization's new line of fiction. The first two titles were issued last month. John Ribble has been appointed director of the Division of Production and Purchases, replacing Oliver W. Williamson, who retired on May 5. Westminster Press is the publication department of the Board of Christian Education of the Presbyterian Church, with offices in the Witherspoon Bldg.

bookmaking costs rising

Rising book manufacturing costs must be reflected in higher prices to publishers, notes J. Raymond Tiffany, BMI general counsel, in the June Book Manufacturer's Monthly Bulletin. The author cites increases in wages, supplies, taxes, motor freight rates, and equipment, to prove his point, and suggests how these costs may be liquidated, since they can no longer be met by absorbing them within the manufacturer's own establishment.

Reduction of cash discounts and conferences with publishers in which all cost facts are laid before the latter to justify the increases, are two possibilities. Others are refiguring of both old and new work in light of present conditions, elimination of free care and keep, and of all work which does not allow a fair profit, as well as of overtime. Fair dealing demands substantial price increases now, the article concludes.

In recent issues of B&BP there have appeared numerous items tracing the rising cost curve, from which book publishers may substantiate Judge Tiffany's remarks. He is talking facts which every estimate henceforth must take into account.

Ransom to Oklahoma Press

NORMAN OKLA. Will Ransom, noted book designer and production expert, will become art editor of the University of Oklahoma Press on July 15. The post has been vacant since July 1, 1939, when P. J. Conkwright left to become art editor of Princeton University Press. Ransom will have full charge of design of the University Press's books besides supervising their production. The task includes all of the University's own printing. Savoie Lottinville is director of the Press.

Ransom spent several years as an apprentice in printing offices, eventually acquiring full journeyman status. With Frederic Goudy he established the Village Press in Chicago. From 1912 to 1930 he engaged in free-lance lettering and design, and during this period he wrote "Private Presses and Their Books" (R. R. Bowker Co.), a subject on which he is the greatest authority in the U. S. In 1930-35 Ransom was director of the bookmaking department of the Printing House of Leo Hart, Rochester, N. Y., and this spring he was typographic consultant on book design for J. J. Little & Ives, N.Y.C. His monthly page in B&BP on book design and book production is considered the outstanding series of its kind.

Freelander with Funk

NEW YORK CITY Ronald Freelander, for many years associated with the publishing profession, has been named production manager of Wilfred Funk, Inc., 386 Fourth Ave. Once advertising manager of Schenley Products, Mr. Freelander has been connected with Alfred A. Knopf and Brentano's, and founded his own publishing house, the Yorktown Press, in 1934. He also designed for the Greenwich Press, Greenwich, Conn., in 1936.

Emery to Stevens-Nelson

NEW YORK CITY Since July 1, Quincy P. Emery and staff have been affiliated with the Stevens-Nelson Paper Corp., 109 E. 31st St., and the former's offices at 354 Fourth Ave., have been closed. Mr. Emery has been elected a vice-president of Stevens-Nelson, in charge of the development of the latter's domestic printing papers.

second term for Perry

CHICAGO BOOK CLINIC Day Perry (Lippincott) was re-elected president of the Clinic at its June 10 meeting at Normandy House. Eric Bender (Row Peterson) is vice-president and John R. Yale (Beckley-Cardy) secretary-treasurer. The election was the only business of the meeting, the last until September.

NEW YORK TRADE BOOK CLINIC SELECTIONS FOR JULY 1941

Title	*Publisher*	*Designer*	*Manufacturers*	*Paper*	*Cloth*
"THE BOYS IN THE BACK ROOM"	Colt Press	Jane Grabhorn	c, A. C. Gollin; p, Lawton Kennedy; b, William Wheeler	Red Lion Text, laid	buckram spine. wallpaper sides
"CATHERINE OF ARAGON"	Little, Brown & Co.	Warren Chappell and Arthur Williams	c, J. S. Cushing Co.; p, Rockwell & Churchill; b, Riverside Bindery	Warren's Publishers Eggshell	Columbia Bolton
"LIVING BIOGRAPHIES OF THE GREAT POETS"	Garden City Pub. Co.	A. P. Tedesco	Country Life Press	Glatfelter RRR Wove	Terek Mohawk
"SAY, IS THIS THE U.S.A.?"	Duell, Sloan & Pearce	Garnet Bockmeyer	Haddon Craftsmen; cover (offset), Polygraphic Co.	Cantine Softone	Du Pont Satin Finish
"THE TRANSPOSED HEADS"	Alfred A. Knopf	George Salter	Plimpton Press	Warren's Novel	Bancroft Natural Finish

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CODE KEY

A .....Aligno	H .....Tally-Ho	R ....Streamliner
B .....Tubak	K .....Kamket	S .....Spiral
C .....Cercla	L .....Coil	T ...Tauber-Tube
D .....Cerlox	M .....Mult-O	W .....Wire-O
E .....Cerflex	N .....No-Ring	X .....Parallex
F ....Flex-O-Coil	O ..Swing-O-Ring	7 ..Number Seven
G .....Gee-Gee	P .....Plastic	* ..Other Bindings

California

Bank Printing Co., 1915 Santee St., Los Angeles .....P
C. W. Ritter Co., 2922 S. Main St., Los Angeles L

District of Columbia

Geo. A. Simonds & Co., 930 H St., N.W., Washington .....OT

Illinois

Brock and Rankin, 619 South La Salle St., Chicago .....CDEH
General Binding Corp., 231 S. Green St., Chicago (Head Office) CDE
Spiral Binding Co., 111 North Canal St., Chicago .....AKS
Wilder Index Co., 328 South Jefferson St., Chicago .....FGT
Wire-O Binding Co. of Chicago, 732 W. Van Buren St., Chicago MW

Indiana

W. B. Conkey Co., 601 Conkey St., Hammond .....MPW

Kentucky

Transylvania Printing Co., 108 N. Upper St., Lexington .....P

Maryland

The Albrecht Co., 211-213 S. Sharp St., Baltimore .....CE
Moore & Co. Inc., 109-113 South Street, Baltimore .....OP
Optic Bindery, 15 S. Frederick Street, Baltimore .....MW

Massachusetts

Robert Burlen & Son, 301 Congress Street, Boston .....LO*
Thomas Groom & Company, Inc., 105 State St., Boston ....HOMPW
Spiral Binding Co., Inc., 470 Atlantic Avenue, Boston.....AKS
Stanhope Bindery, Inc., 155 Columbus Ave., Boston .....C*
Highland Manufacturing Company, 525 Main St., Holyoke X
Kamket Corporation, 54 Winter Street, Holyoke .....AKOSX
National Library Bindery Co., 271 Park Street, West Springfield..P

Michigan

Burkhardt Co., Burkhardt Bldg., Detroit ADKOST7
Commercial Bindery, 854 Howard Street, Detroit .....FGLT
Detroit Mailing & Binding Co., 4855 Fourth Avenue, Detroit.....CE
Michigan Book Binding Co., 1036 Beaubien Street, Detroit ...HMW*

Minnesota

Smead Mfg. Co., 309 Second Street, Hastings .....MW

Missouri

Becktold Co., 2705 Olive Street, St. Louis .....CP
Blackwell Wielandy Co., 1605 Locust Street, St. Louis .....MW
National Cover & Mfg. Co., 6727 S. Broadway, St. Louis .....FLO
Spiral Binding Co., Inc., 105 S. 9th Street, St. Louis .....AKS

New Jersey

Brown & McEwan Inc., 71 Clinton Street, Newark .....AKOST
Geo. A. Hardy & Son, 216 Market Street, Newark P7
O. Horowitz & Son, 115-117 Myrtle Ave., Passaic .....W

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F. M. Charlton Co., Inc., 175 Varick Street L
John M. Gettler, 200 Varick Street .....E
Klingsohr Corporation, 704 Broadway .....EHN
McKenzie Service, Inc., 95 Morton Street .....FOTX
Oberly & Newell, 540 Pearl St., N. Y., Inc. .....CD
Spiral Binding Co., 148 Lafayette Street .....AKS
Stewart, Warren & Benson Corp., 480 Canal Street CPT7
Tally-Ho Metals Corp., (Tally-Ho) Head Office, 9-13 Desbrosses St..H
Tauber's Bookbindery, Inc., 200 Hudson Street .....T
Wire-O Binding Co., 200 Hudson Street .....MW

New York State

Eastern Tablet Corporation, Albany .....MOW*
Beaverite Products, Inc., Beaver Falls .....O
Trussell Manufacturing Co., Poughkeepsie .....MW
Erhard & Gilcher, 218 W. Onondaga Street, Syracuse .....P

North Carolina

Carolina Ruling & Binding Co., 122 W. Bland St., Charlotte .....P*

Ohio

Commercial Printing & Litho. Co., 47-55 W. Exchange St., Akron..P
Spiral Binding Co. Inc., 809 Walnut St., Cincinnati .....AKS
Brooks Co., 1241 Superior Avenue, Cleveland .....P
Forest City Bookbinding Co., Caxton Bldg., Cleveland.....DEMOW
Spiral Binding Co., 1101 Power Avenue, Cleveland .....AKS
Kellnai Systems, 236 E. Long Street, Columbus .....F

Pennsylvania

The Buchan Loose Leaf Records Co., Clifton Heights.....OR
Excelsior Bindery, 418 Cherry Street, Philadelphia .....CDE
National Publishing Co., 239 S. American St., Philadelphia .....H
Spiral Binding Co., 124 N. 15th Street, Philadelphia .....AKS
Republic Bank Note Co., 3113-25 Forbes Street, Pittsburgh.....P

Rhode Island

J. C. Hall Co., Box 1445, Providence .....GP

Tennessee

Kingsport Press, Inc., Kingsport .....E

Texas

American Beauty Cover Co., 2000 Field St., Dallas .....MOW

Wisconsin

Color Craft Printers, Inc., 211-215 N. 10th St., Manitowoc .....ST
The Boehm Bindery, 104 E. Mason St., Milwaukee.....CDE

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Villemaire Bros., 1001 St. Urbain, Montreal .....MW
Blackhall & Co., 77-79 Peter St., Toronto .....FS
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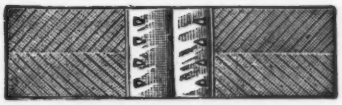

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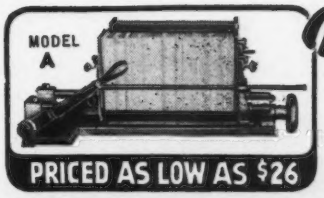

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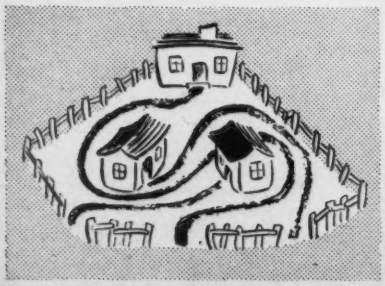

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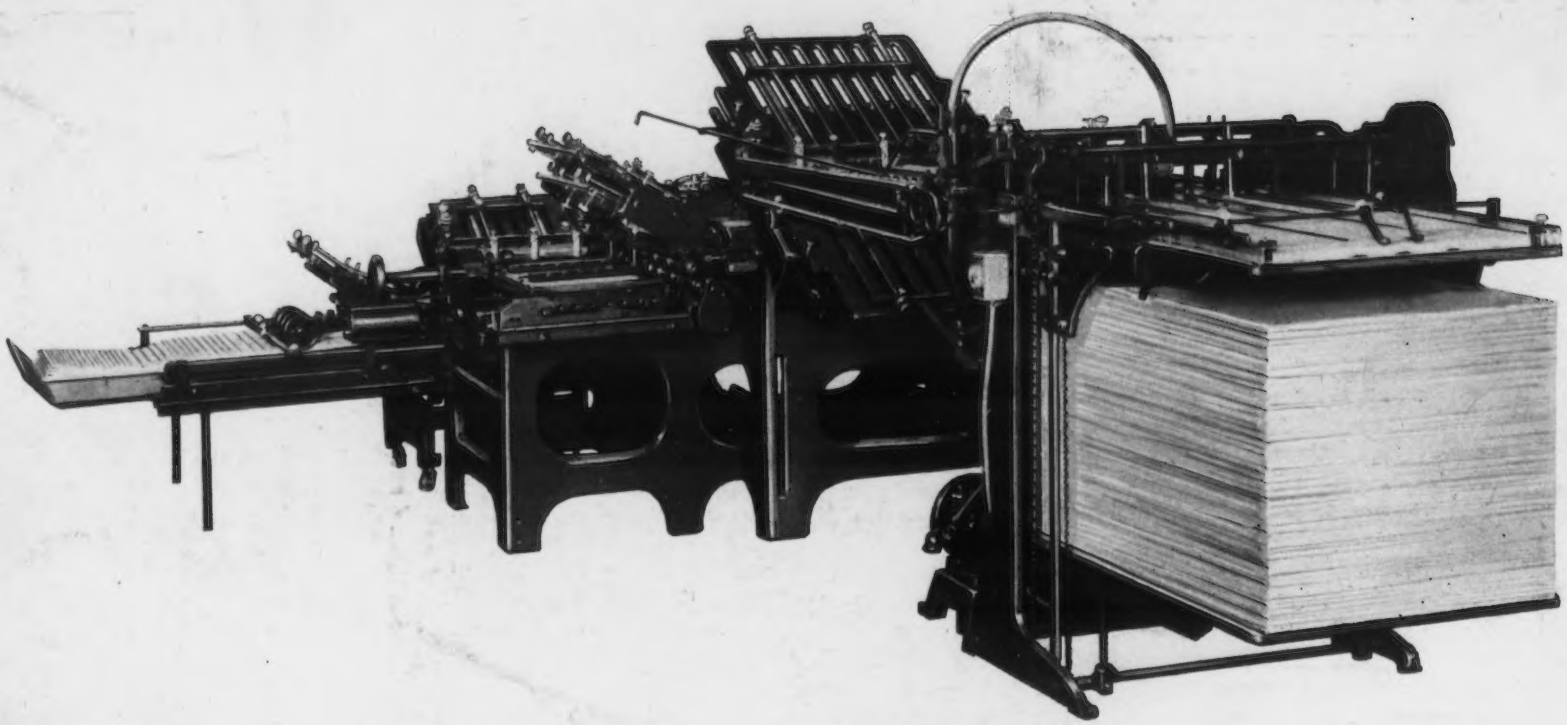

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